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NEW YORK 20 N Y

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# SPONSOR

6 SEPTEMBER 1954

50¢ per copy • \$8 per year



## ... INTO THE WILD BLUE YONDER

At heights never before reached by a man-made structure, **KWTV's** new tower now pierces television's stratosphere. In **OCTOBER, OKLAHOMA'S NO. 1 TV STATION** with its **1572-FOOT TOWER** and 316,000 watts power will capture more viewers and more sales for advertisers than you (or we) can imagine.

**KWTV-9**



**OKLAHOMA CITY**

DOR T. BELL, Executive Vice President  
FRED L. VANCE, Sales Manager

Affiliated Management KOMA - CBS Radio  
Represented by Avery-Knodel, Inc.

### WHY TV COSTS HAVE JUMPED

page 39

### WHAT NEXT FOR NETWORK RADIO?

page 44

Hotel Bar butter switches from newspapers to radio

page 46

Bardahl cashes in with light-touch "crime" commercials

page 48

SPONSOR editor's cross-country visit to 5 U. S. agencies

page 51

Tv Dictionary Handbook for Sponsors: Part III

page 52

Radio reps showing new creativeness in selling spot

page 56





**PET DAIRY PRODUCTS COMPANY DOES A COMPLETE JOB . . .**

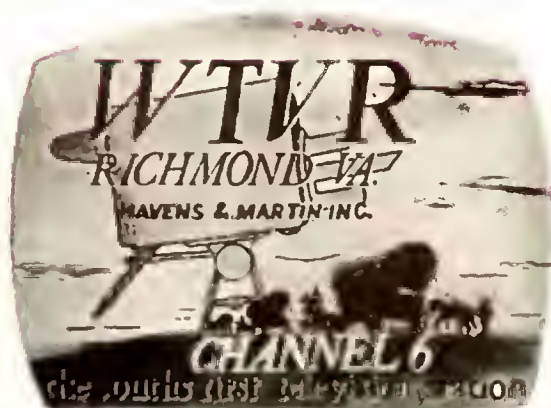
**SO DO HAVENS AND MARTIN, Inc. STATIONS . . .**

**WMBG  
WCOD  
WTVR**

PET Dairy Products Company has always been a pioneer in finding new uses for the products of America's dairy farms, improving their quality and increasing their consumption. The company continues intensive scientific research and with equal diligence, continues in its efforts to improve advertising and merchandising techniques.

That's part of a complete job; a never-ending effort to find newer and better techniques.

By doing a complete job in promoting entertainment and public service, Havens & Martin, Inc., the pioneer in Virginia, continues to build even larger and more loyal audiences that mean sales results from Richmond to the rich areas throughout Virginia. Join the other advertisers using WMBG, WTVR and WCOD, the First Stations of Virginia.



Maximum power—  
100,000 watts at Maximum Height—  
1049 feet

**WMBG AM WCOD FM WTVR**

#### FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

# REPORT TO SPONSORS 6 SEPTEMBER 1954

## BBDO tops in tv talent billings

On basis of sponsorship announced by presstime BBDO is agency with biggest talent and production stake in network tv. Agency's average talent billings for '54-'55 season (September-June) will be an estimated \$336,000 weekly. (Costs of non-weekly shows are included in average by prorating them over 39 weeks. Participations are not included.) Y&R is second with \$285,000 weekly; JWT third with \$260,500; McCann-Erickson fourth with \$162,800; Leo Burnett, Chicago, fifth with \$129,500. Others among leaders on talent basis are: Biow, Dancer-Fitzgerald-Sample, Benton & Bowles, Kenyon & Eckhardt, William Esty, SSCB. For complete list of tv show costs see p. 41.

-SR-

## Net radio study to be searching

NBC Radio affiliate committee undertaking study of network radio is set up to do searching job. At least 3 months will be spent evaluating today's network mode of operation and possible alternatives. Stations may be assessed to provide for hiring experienced industry people to gather facts under committee's direction. Network will open up its books to committee.

-SR-

## Committee of veterans

Committee is as veteran a group as you could assemble. Members are Wayne Coy, KOB, Albuquerque (ex-chairman of FCC); Walter J. Damm, WTMJ, Milwaukee; Ralph Evans, WHO, Des Moines; J. Leonard Reinsch, WSB, Atlanta; Edwin K. Wheeler, WWJ, Detroit. They'll study every aspect of affiliation agreements, may also probe whether net radio should be made even more flexible for clients. Committee will go over some of same ground explored in SPONSOR article this issue called "Where does network radio go from here." See p. 44.

-SR-

## 2-year ratings study due soon

Long-awaited first report of ARF committee on ratings will probably be out before fall is over. Committee began 2 years ago after series of ratings disputes arose, never expected to deliberate so long. Report suggests standards for various rating techniques. All rating services have long since seen report, may already have been influenced by it. But you can still expect some fireworks when publication comes.

-SR-

## Taped commercials part of F&P pitch

Presentation soon to make rounds will give admen chance to hear outstanding spot radio commercials on tape. Free & Peters is showing agencies, clients way to use spot radio in which musical trademark provides identity for campaign while allowing variation to fit type of audience reached. Among examples on tape: Atlantic Refining, Camay, Carling's Beer. (See story p. 56.) F&P will make tapes of local commercials too for stations to use. Next step for industry? Library of radio commercials to aid copywriters.



## REPORT TO SPONSORS for 6 September 1954

**Hassle over writer-producers** Behind-scenes hassle is on at some agencies over who produces tv commercials. Copy writing department frequently feels results are best if man who writes commercial follows through on set. Television production departments just as frequently don't care for idea.

-SR-

**Will-they-buy-it commercials test** Look for announcement soon by research firm of new way to test commercials under conditions simulating sales situation. Method goes beyond factors like retention of sales points, seeks whether they'll buy after being exposed to commercials.

-SR-

**Can't tell shows without scorecard** Tv this fall will keep viewers gaping at succession of high-powered spectaculars and near-spectaculars, will also be most irregular season of any network year. It'll take plenty of on-air, newspaper and fan magazine promotion to tell 'em where to tune.

-SR-

**When 'worst' slot can be 'best'** Item in 9 August issue quoted Starch organization on worst spot in general for commercials. At show's close, said Starch, based on experience in analyzing dozens of commercials for its clients. A. C. Nielsen executive dipped into minute-by-minute audience curves to add this qualification: "Final commercial can have greatly increased audience if your show precedes a high-rated program. Frequently audience starts to shift over to 'Lucy', say, before show starts."

-SR-

**Keen interest in QRC** Admen are watching formation of Quality Radio Group with interest. QRG, which held organizational meeting in Chicago last week, will include 3 dozen or more major radio stations. It will offer shows on tape to be placed in prime time, will be convenient to buy through its own sales organization. As agency buyer pointed out to SPONSOR, clients are more conditioned to buying spot-placed shows today through experience in tv where spot-placed film shows are so frequently used.

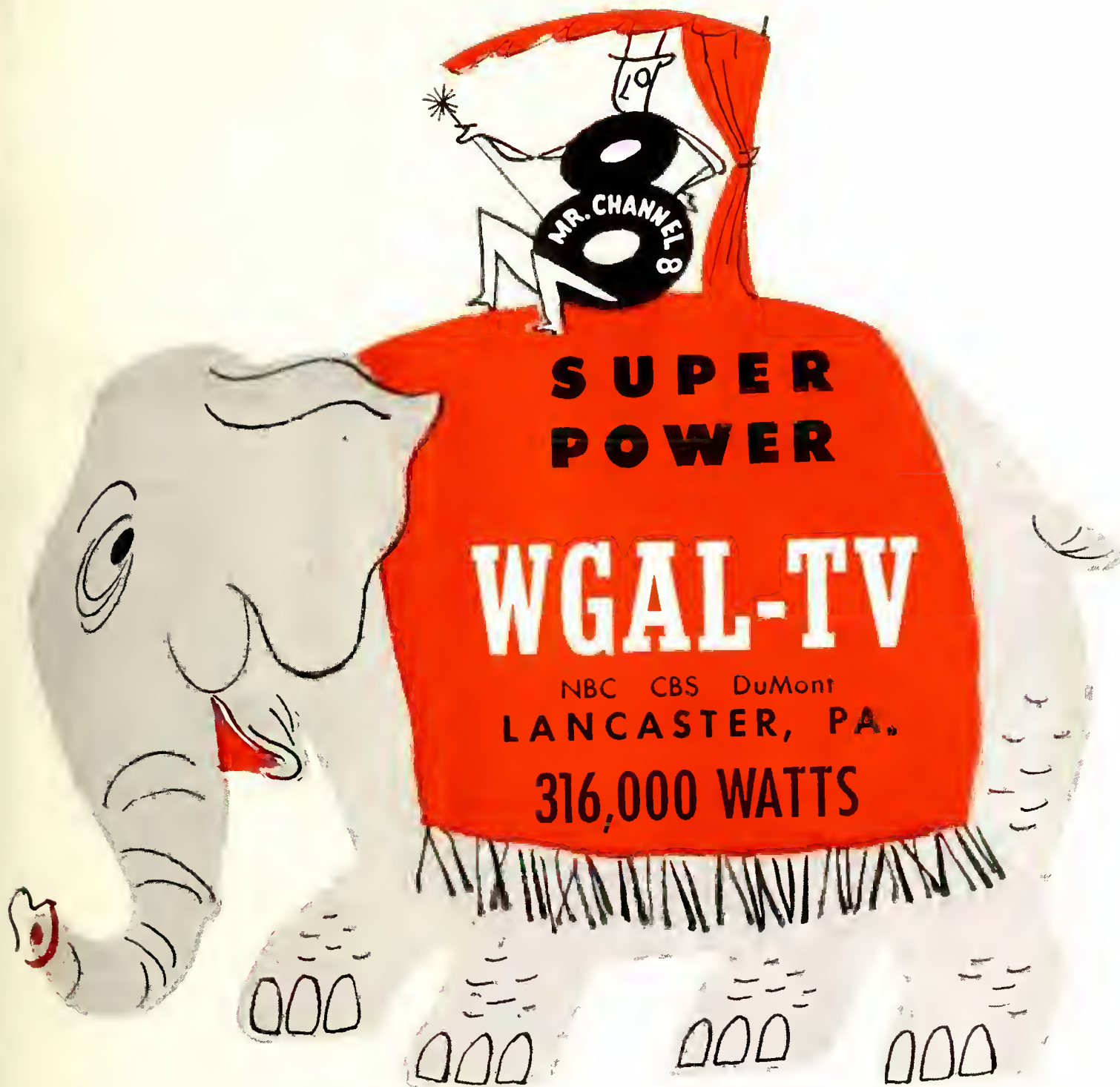
-SR-

**Liaison ad infinitum** Interesting sidelight on multi-sponsorship in television today is fact that competing agencies must work together far more often than in past. Shows with 3 or more clients from different agencies require liaison particularly on matter of how many markets go on network list. It's case of having 3 or more agency timebuyers work out decision each time question of added market comes up.

### New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Block Drug Co. Jersey City, NJ	Amm-i-dent toothpaste	Harry B. Cohen, NY	107 major mkts	Tv: 25 min film anncts a wk; 1 Sep; 13 wks (over \$500,000)
Block Drug Co. Jersey City, NJ	Poli-Grip	Cecil G. Presbrey, NY	12 tv mkts	Tv: 20-, 60-sec film anncts; end Jul; 13 wks
Block Drug Co. Jersey City, NJ	Py-Co-Py Toothbrush	Harry B. Cohen, NY	4 test mkts	Tv: min film anncts; 1 Aug; 13 wks
Clicquot Club, Millis, Mass	Canned soft drinks	Cunningham & Walsh, NY	5 New England mkts	Tv: min partic in kid shows; end Aug; 20 wks
Gulf Oil Corp, Pittsburgh, Pa	Gasoline	Y&R, NY	50 mkts	Radio: min anncts; 15 Sep; 13 wks
Pan American Coffee Bureau, NY	Coffee promotion	Cunningham & Walsh, NY	22 tv mkts	Tv: 2-5 min film anncts a wk; 4 Oct; 26 wks





Covers a vast, prosperous territory — a rich target for your advertising dollar

### WGAL-TV PRIMARY MARKET

TV sets .....	554,915
families .....	803,200
effective buying income .....	\$4,226,847,000
retail sales .....	\$2,654,371,000

### COVERING

York	Harrisburg	Reading	Lebanon
Hanover	Westminster	Carlisle	Coatesville
Gettysburg	Hagerstown	Martinsburg	Shamokin
Chambersburg	Sunbury	Pottsville	Huntingdon
Frederick	Lewistown	Lewisburg	Waynesboro

## STEINMAN STATION

Clair McCollough  
President

Representatives

# MEEKER TV, INC.

New York  
Los Angeles  
Chicago  
San Francisco



## ARTICLES

### **Net tv show costs: why they went through the roof**

Nighttime net tv shows are up 25% over last year; the new spectaculars cost about \$300,000 for time and talent. What's pushing up costs? Article gives explanation, lists all network tv sponsored shows with costs

39

### **What next for network radio?**

What do the next two or three years hold for network radio? SPONSOR tries to answer some of the long-range questions admen have been asking about the medium, rounds up frank views from top-level network executives

41

### **A.L., the butter man, switches to radio**

For years, Hotel Bar butter stuck faithfully to newspaper advertising. Then early in 1954, the firm tried radio announcements in the New York market. Today, bulk of budget goes into radio I.D.'s and station breaks

46

### **Bardahl hauls in more loot via the light touch**

As a take-off on ever-popular mystery programs, Bardahl Manufacturing of Seattle runs tv commercials featuring cartoon gangsters. Sales rose 35% this year for this gas and oil additive designed to clean engines

48

### **SPONSOR visits five U. S. agencies: I**

This summer, a SPONSOR editor paid visits to five advertising agencies in the Northwest and Midwest, studied their operation, approach, atmosphere. Here are over-all impressions; also details on one agency in Spokane

50

### **Tv Dictionary/Handbook for Sponsors: III**

If you don't know a "gobbo" from a "gobo," then the Tv Dictionary is for you. More terms and definitions clarifying special language of the tv industry

52

### **Tips on showing your product to best advantage**

Whether you sell broilers or bobby pins, you will undoubtedly learn something valuable from this illustrated feature showing how to best present a variety of products on tv. Material is part of Herb True's Dictionary Handbook

54

### **Spot radio's creative salesmen**

With new emphasis on creative selling, radio reps are developing presentations which give the client detailed market guidance plus campaign ideas

56

## COMING

### **Negro Radio Section: 1954**

SPONSOR makes its annual examination of the Negro market, taking a close look at its current size, income, location and how to best reach it by air

20 Sept.

### **SPONSOR visits five U. S. agencies: II**

The spotlight turns on the Marshall Robertson agency in Denver and Bozell & Jacobs in Omaha for the second article in this cross-country series

20 Sept.

## DEPARTMENTS

### AGENCY AD LIBS

### TIMEBUYERS

### 49TH & MADISON

### NEW & RENEW

MR. SPONSOR, J. Ohrbach,  
P. S.

### NEW TV STATIONS

### TOP 20 TV FILM SHOWS

### TV RESULTS

### ROUNDUP

### SPONSOR ASKS

### AGENCY PROFILE, J. B. van Urk

### RADIO COMPARAGRAPH

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Vice President-Genl. Manager: B

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# KTHS

## can even sell INSURANCE

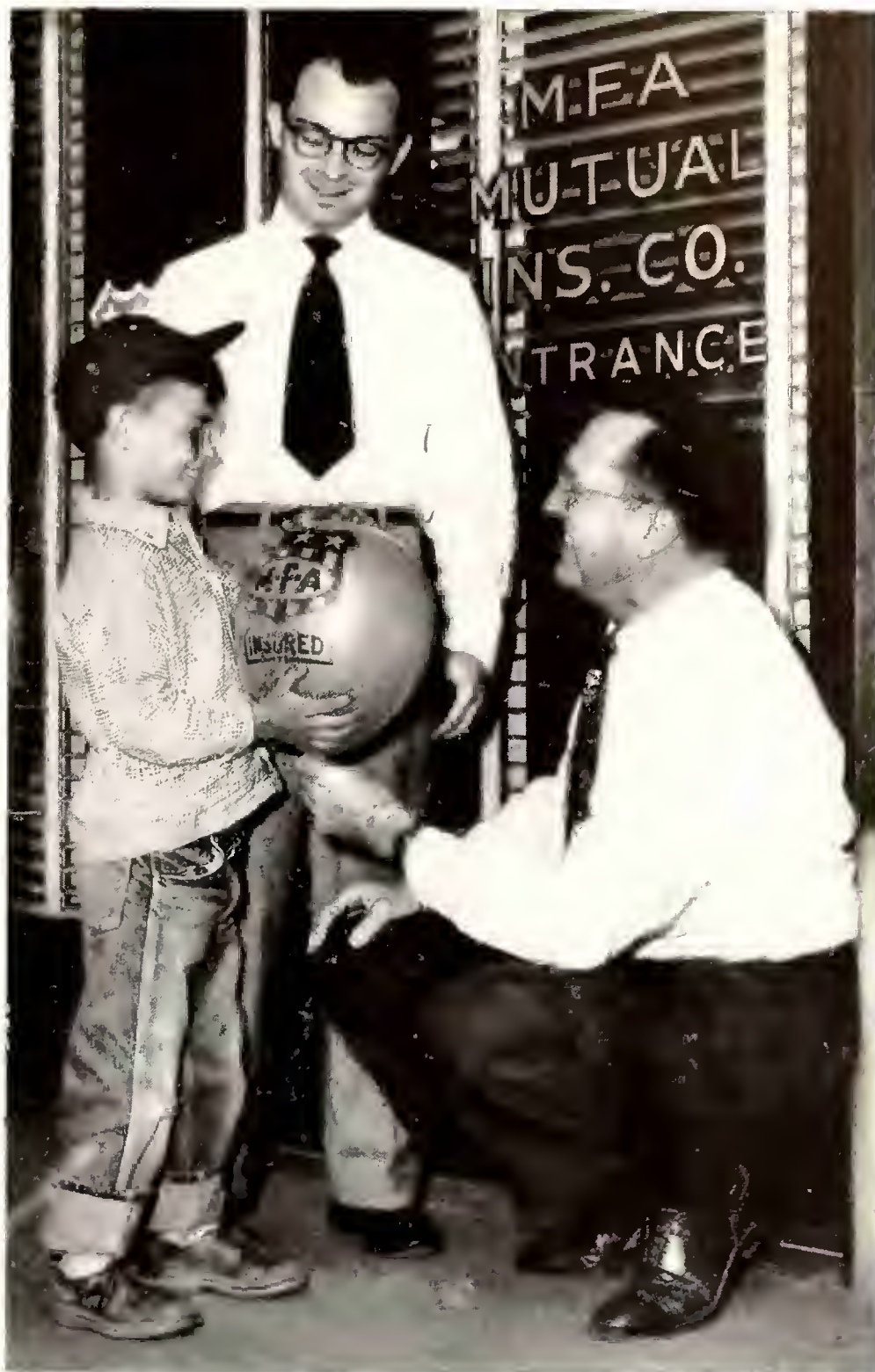
### in Arkansas!

WHEN you buy time on KTHS—the only 10-watt station in Arkansas—you naturally expect real results—even if you are selling such intangible “products” as auto and fire insurance. Here we’re proud of this quote from W. Judd Wyatt, Advertising Director of the MFA Mutual Insurance Company, proving that KTHS delivers—and then some!

“During our first year with KTHS and Bill Neel’s noontime news, the volume of MFA Mutual’s new business increased 195%! An expanded agency force contributed to this increased volume, but a large share of the credit is justifiably deserved by KTHS and Bill Neel.”

KTHS delivers primary daytime coverage of more than a million people—interference-free prime coverage of more than 314 million people!

Ask your Branham man for all the KTHS



KTHS newscaster, Bill Neel, chats with Carroll Fenton, a young fan, while W. Judd Wyatt, MFA Mutual Insurance Company Advertising Director, looks on.

## 50,000 Watts . . . CBS Radio

Represented by The Branham Co.  
Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President  
B. G. Robertson, General Manager

# KTHS

BROADCASTING FROM  
LITTLE ROCK, ARKANSAS

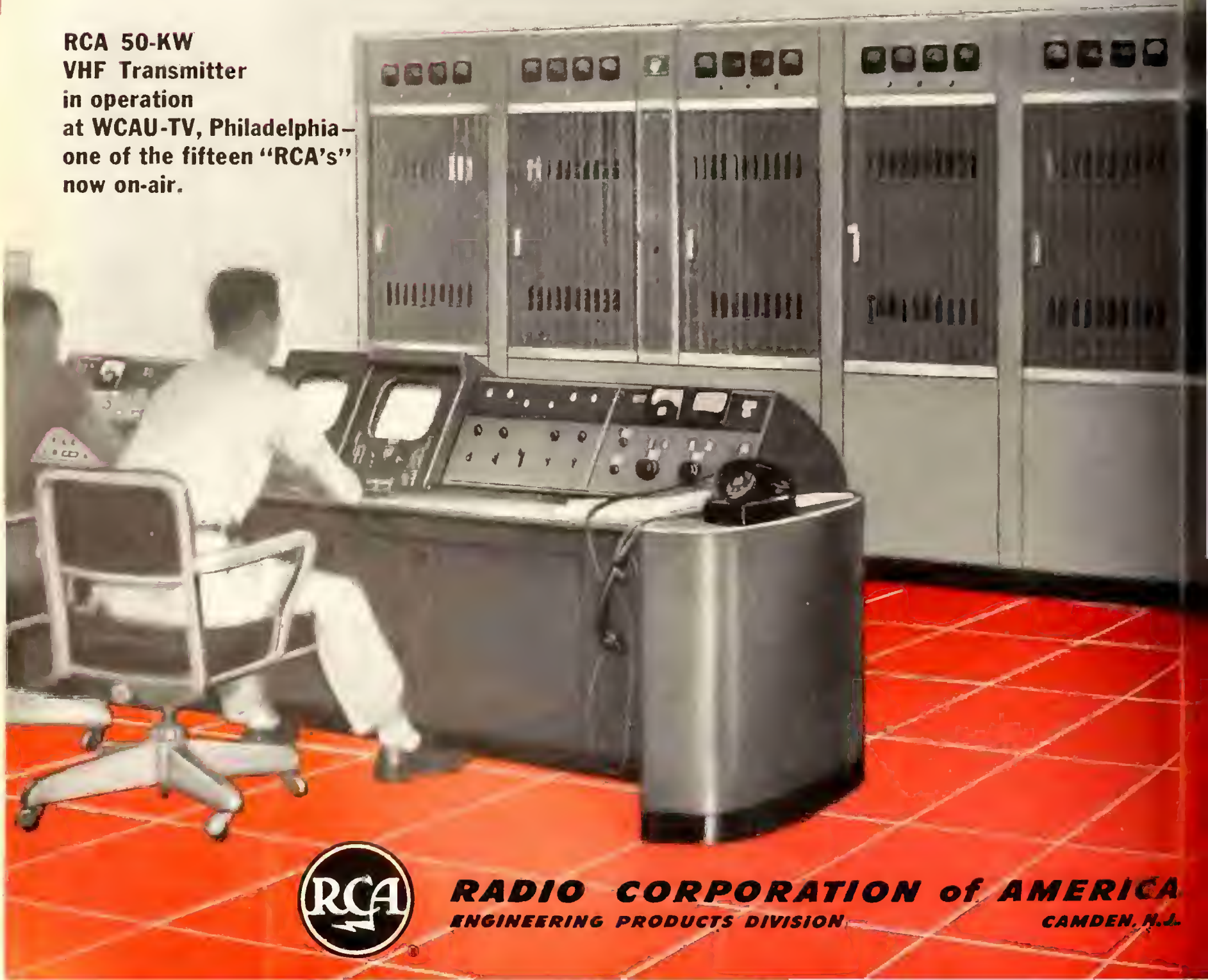


# 24 RCA 50-KW VHF

Today, 24 television stations have received shipment of their RCA 50-KW transmitters. And, just like the station pictured here, (15) of these high power TV transmitters are already on-the-air and producing "saturation" coverage. These stations knew they could "plan ahead" for BIG MARKET COVERAGE with confidence. Now they are profiting—through RCA's ability to . . . design . . . manufacture . . . and DELIVER . . . high-power equipment.

Take advantage of RCA's 25 years experience in designing and building high power equipment. You too can make your plans with assurance. Ask your RCA Broadcast Sales Representative to help you plan a completely-matched system from the transmitter to antenna. In Canada, write RCA-Victor, Ltd., Montreal.

**RCA 50-KW  
VHF Transmitter  
in operation  
at WCAU-TV, Philadelphia—  
one of the fifteen "RCA's"  
now on-air.**



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION  
CAMDEN, N.J.



# DELIVERED

Here's why RCA 50-KW  
transmitters are the  
overwhelming choice:

## RELIABLE

RCA 50-KW equipments are built to operate with "day-in day-out" reliability. (Ask the RCA-equipped 50-KW VHF stations already on air.)

## CONSERVATIVE DESIGN

RCA 50-KW VHF's deliver a full 50 kilowatts of peak visual power—measured at the output of the sideband filter. You get full power output on both monochrome—AND COLOR, with power to spare!

## SATURATION COVERAGE

An RCA 50-KW VHF, operated in conjunction with an RCA Superturnstile Antenna, is capable of "flooding" your service area with STRONG SIGNALS—close in and far out! With standard antennas, RCA 50 KW's can develop 316 KW ERP—with power to spare.

## AIR-COOLED

RCA 50-KW VHF's are all air-cooled. You save on installation costs and maintenance. Visual and aural P.A.'s use conventional RCA power tetrodes (Type 6166).

## MATCHED DESIGN

RCA 50-KW VHF's are "systems-matched" to deliver peak performance in combination with RCA 50-KW antenna systems.

## COMPLETE SYSTEM

RCA supplies everything in system equipment to match the RCA "50-KW" precisely; antenna, transmission line, fittings, tower, r-f loads, diplexers—and all other components needed to put a 50-KW VHF signal on the air.

## SERVICE

RCA TV transmitter operation is backed up by a nationally famous broadcast engineering service organization and an RCA replacement parts service.

**RCA PIONEERED AND DEVELOPED  
COMPATIBLE COLOR TELEVISION.**

"Who's Who" List  
of RCA "50's"

KAKE-TV	WHBQ-TV
KLZ-TV	WHO-TV
KMBC-TV	WISH-TV
KOLN-TV	WJAR-TV
KTLJ	WJRT
KWTV	WNHC-TV
WAAM-TV	WOOD-TV
WBAL-TV	WSFA-TV
WBTW	WTHI-TV
WCAU-TV	WTOP-TV
WCHS-TV	WTRF-TV
WGAL-TV	
WMIN-TV/WTCN-TV	

**50-KW VHF Power  
Amplifiers at WCAU-TV.  
Air-cooled throughout.**







more radios are tuned to KSDO than  
any other station... HOOPER.



more radios are tuned to KSDO than  
any other station... PULSE.



more radios are tuned to KSDO than  
any other station.

Let us show you why KSDO is your  
best buy in San Diego.



## AGENCY AD LIBS



by Bob Foreman

As Beauregard Bream, executive vice president of Snook, Crappie & Bream, Inc., the Madison Avenue ad agency, tells it: "I had just dropped in to this bi-tro for a Rhine Wine and seltzer. A couple of youngsters were standing to my right arguing. Couldn't help overhear from their conversation that they were agency men. The talk was flying fast and loud about clients. The story then goes something like this:

"Why is it that the stupidest guys in the entire business world are our clients?" said Young Man A whom we will call Crew Cut.

"Yeah, we seem to pick 'em," agreed Young Man B whom we will call Old Eli. "That beetle brain I work with costs the agency so much money and insists on such terrible advertising. I wrote a four-page single space memo to my supervisor outlining why we should resign the account. Wouldn't be surprised if the management does something about it. Was a pretty well thought out memo if I say so myself."

Old Eli smacked his lips. He was a connoisseur of Gibsons as well as memos.

Beauregard partook of a second Rhine Wine which seemed to give him courage. By now the dialogue next to him had reached the incendiary stage. Crew Cut and Old Eli had garroted half a dozen advertising managers, decimated the presidents of a score of leading business concerns and skewered eight or 10 sales managers who had had the temerity to encroach upon the domain reserved solely for advertising experts. In addition they had courageously resigned about six million dollars worth of billing which included two half hours of prime nighttime on NBC TV and a daytime strip on CBS TV.

Beauregard was, at that very moment (as he had been at all moments for the preceding month) trying desperately to pry one single 15-minute daytime segment loose on CBS with no visible (or auditory) evidence of success. Therefore, he decided it would be O.K. if he entered the conversation.

"Fellows," he said, "pardon the mumblings of an old man. But before I leave here may I offer a thought or two for you to conjure with?

"Don't worry," said Beauregard Bream. "I'll forget everything I heard. But not till I say a few things myself.

"It isn't very smart to get yourselves in the frame of mind of resigning accounts, unless, of course, you got the accounts.

(Please turn to page 64)





## nothing **Works Like Wantmanship**

Might-buys become *must-buys* when the Crosley Group's three-way **Wantmanship** gets dollars headed your way. 1, program promotion builds maximum audiences for your advertising. 2, talent selling adds *personality force* to your commercials. 3, merchandising works with you all the way to the cash register.

Typically WLW-T, Cincinnati, proves that Crosley Group **Wantmanship** moves more merchandise faster, *at less cost*, than any other medium or combination.



WLW	Radio
WLW-A	Atlanta
WLW-C	Columbus
WLW-D	Dayton
WLW-T	Cincinnati

**the CROSLEY GROUP**

Exclusive Sales Offices:

New York, Cincinnati, Dayton,

Columbus, Atlanta, Chicago



# Only **4** STATIONS

are powerful enough  
and popular enough  
to register audiences  
in radio survey ratings  
of both Los Angeles and  
San Diego.

**Of these top four,  
KBIG is**

- the only independent
- the least expensive
- the lowest cost per thousand families



**JOHN POOLE BROADCASTING CO.**  
6540 Sunset Blvd., Hollywood 28, California  
Telephone: HOLlywood 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Vincent De Luca.** Cecil & Presbrey, New York, says spot radio will always be an important medium because of its flexibility and impact. "We use it for 'fill-in' advertising, for example," Vincent told SPONSOR. "That is, in areas where we can't get network clearance or where we need an extra push. Quite often, local participating shows are then the answer to our problem. But I do wish reps wouldn't try selling us local shows on the basis of merchandising only. After all, the time and audience are still prime factors."



**Mildred Fulton.** Biow, New York, says she's kept too busy reshuffling schedules because of rate hikes by tv stations. "It would be nice if the Tv Code could include a 52-week minimum rate protection," said she. "It might apply to just those markets where tv set saturation is 80% or more. But as things stand now, stations can change their rates within either six or even three months and that throws a lot of budgets completely off kilter." She points out, too, that these rate increases are beginning to affect even Blue Chip advertisers.



**Genevieve Schubert.** Compton, New York, keeps looking for better ways to evaluate tv coverage in fringe areas. "This gets to be pretty important," says she, "when you're working with a limited budget and are trying to determine whether you can cover a certain market with your schedule on an outside station or whether you have to buy a schedule on the local station to get impact." Usually, she adds, set penetration figures for tv fringe coverage areas are difficult to determine and audience figures completely unavailable.



**John McCorkle.** Sullivan, Stauffer, Colwell & Bayles, New York, says that nowadays nearly every tv show involves a multiplicity of sponsors and agencies. Hence timebuyers from various agencies work closely together in lining up stations and times. "For example," says he. "In working on the Sid Caesar Show for Speidel Corp. I was in contact with Kenyon & Eckhardt (for R.C.A.) and Dancer-Fitzgerald-Sample (for American Circle). Even after shows are lined up inter-agency calls continue; stations seek to get on the list."





## "WE BACK THE PEOPLE WE SELL"

Eight million people a month ride the buses in Rochester, New York. Colorful, eye-catching, memory-retaining cards tell these bus riders about WHAM advertisers' programs and products . . . every month . . . 12 months a year.

Designed as audience promotion, WHAM Radio operates on the theory that what helps a sponsor helps the station.

Bus cards are but a single facet of a broad plan of audience promotion. WHAM Radio backs its advertisers every step of the way to increase sales.

# LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N. Y. Basic NBC • 50,000 watts • clear channel • 1180 kc  
GEORGE P. HOLLINGBERRY COMPANY, National Representative



# Cordic & Co

OPENS TO SRO HOUSE ON

## KDKA

The guy's great! So good he's sold-out before he begins his show on Labor Day. His name's Rege Cordic—and KDKA's got him—warming the heart and tickling the funny bone of 108 counties!

Here's what happens on a typical morning in and around Pittsburgh—all because of Cordic! Father, (who hadn't laughed till noon in years!) rolls out of bed with a smile! In fact, alarm clocks clang in happy harmony all through the house for everyone has a great awakening with Cordic! And what ever happened to the harried motorist in the midst of a morning tie-up? You'll find him chortling along with Cordic, too!

Because Rege Cordic, with his fabulous Company, has created a wonderful world of zanies who flit about the show with all the appeal of favorite radio and comic strip characters combined. They're informal, breezy, easy to take as a honey tonic.

They're figments of the imagination, of course—mostly the imagination of the head of the "Company." The only straight lines on the show are the weather, time and news—and even they get a treatment now and again.

That's how it is these days. Great things are going on at KDKA. It's bigger and better every day! Top talent, complete coverage, mass audience, potent power, starring shows . . . everything you expect—and *more*—and always the highly localized, audience-action-provoking approach of WBC!

That's the WBC approach, too—top talent, top coverage, top audience, top power, top shows. And that about covers it except for the number to call to discuss availabilities. Here it is—PLaza 1-2700 will get you Eldon Campbell, WBC National Sales Manager in New York. In Pittsburgh call Sales Manager John Stilli, GRant 1-4200.



**WESTINGHOUSE BROADCASTING CO., INC.**

KDKA, Pittsburgh; WBZ-WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia;

WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco

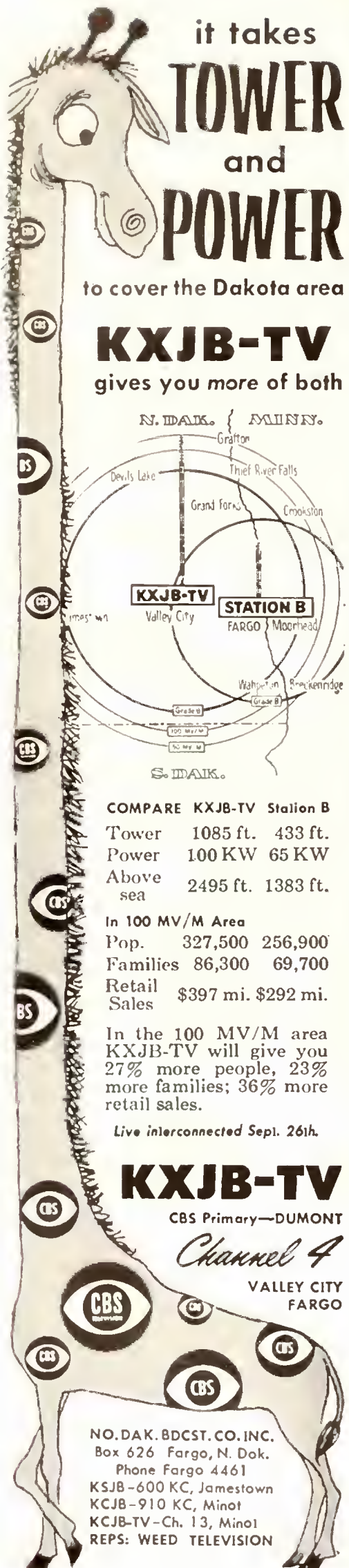
National Representatives, FREE & PETERS, INC.

KPIX represented by THE KATZ AGENCY, INC.





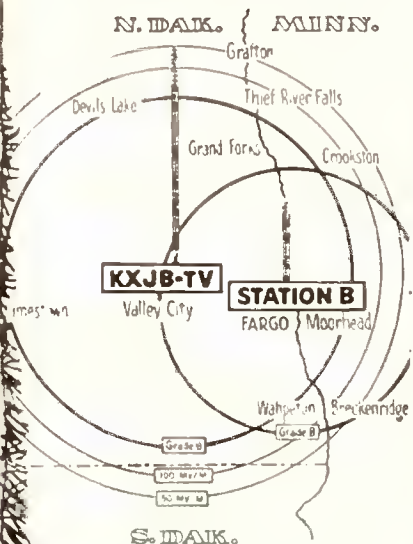




# it takes TOWER and POWER

to cover the Dakota area

**KXJB-TV**  
gives you more of both



COMPARE	KXJB-TV	Station B
Tower	1085 ft.	433 ft.
Power	100 KW	65 KW
Above sea	2495 ft.	1383 ft.
In 100 MV/M Area		
Pop.	327,500	256,900
Families	86,300	69,700
Retail Sales	\$397 mi.	\$292 mi.
In the 100 MV/M area		
KXJB-TV will give you		
27% more people, 23%		
more families; 36% more		
retail sales.		

Live interconnected Sept. 26th.

**KXJB-TV**

CBS Primary—DUMONT

*Channel 4*

VALLEY CITY  
FARGO

NO. DAK. BDCST. CO. INC.  
Box 626 Fargo, N. Dak.  
Phone Fargo 4461  
KSJB-600 KC, Jamestown  
KCJB-910 KC, Minot  
KCJB-TV-Ch. 13, Minot  
REPS: WEED TELEVISION

## 49<sup>th</sup> and MADISON

SPONSOR invites letters to the editor.  
Address 40 E. 49 St., New York 17.

### ALL-MEDIA BOOK

I would appreciate very much if you would please send a copy of your All-Media Evaluation Study to me when ready.

I would like to reserve this copy now as I feel that this was one of the outstanding series of articles I have ever read pertaining to media evaluation. I believe this series has been a great contribution to the industry.

HARRY C. PICK  
Supervisor—Printed Media  
Russel M. Seeds Co.  
Chicago

Would you be so good as to send me a copy of SPONSOR's All-Media Evaluation Study, together with a bill, when it is off the press?

I shall appreciate it if you will.

I have followed, and preserved these articles as they appeared, and consider them of unusual value, not alone in the study of advertising, but also in the more significant aspects of public opinion and communication, especially in motivation and audience effects.

ELMER J. EMIG  
Professor of Journalism  
University of Florida  
Gainesville

● SPONSOR's All-Media Evaluation Study book is available at \$4 a copy. You may order now by writing to 40 East 49 St., New York 17.

### TV DICTIONARY, HANDBOOK

As a subscriber, I'd like to make an early reservation for one copy of your new Tv Dictionary Handbook, when it becomes available in book form.

How does it happen that every time one begins to think, "It's about time that somebody did a such-and-such," the "such-and-such" turns up in SPONSOR almost immediately?

Keep up the good work!

ROBERT G. CRIAR  
New York

Herbert True and the contributors and consultants that made SPONSOR's

Tv Dictionary Handbook possible rate thanks from the broadcasting industry and from those of us who ever seek references for video beginners. To the lucid lexicographers of SPONSOR, a handbook halo.

MARVIN ALISKY  
Asst. Prof. Radio-Tv-Journalism  
Indiana University, Bloomington

Will you please reserve and mail to the address above a copy of the Tv Dictionary/Handbook for Sponsors when available.

MRS. H. BAKES  
Spacebuyer  
J. J. Gibbons, Ltd.  
Vancouver

● SPONSOR's Tv Dictionary/Handbook is currently being printed in installments in regular issues. It will be printed in book form this fall. The Tv Dictionary will be available free for subscribers; extra copies, \$2 each.

### SUPER MARKET

I have just finished reading your issue of July 26, and the usual congratulations are in order. Almost anyone can do a good job once in a while but how you guys manage to do at least a reasonably super job in every issue is almost uncanny.

Anyway, I would like to have 10 reprints of your article, "Local food chain battles the giants with radio," [page 39]. Seems to me that this is terrific sales ammunition for any am radio station. It is particularly impressive to me because I spent a fair share of the winter of 1951 and '52 in Albuquerque and know from personal experience how allergic Barber's was to radio as late as March 1952.

FRANK STUBBS  
Station Manager  
KLMS, Lincoln

● Reprints of "Local food chain battles the giants with radio" cost 10c each. Quantity prices on request.

### BASICS SECTIONS

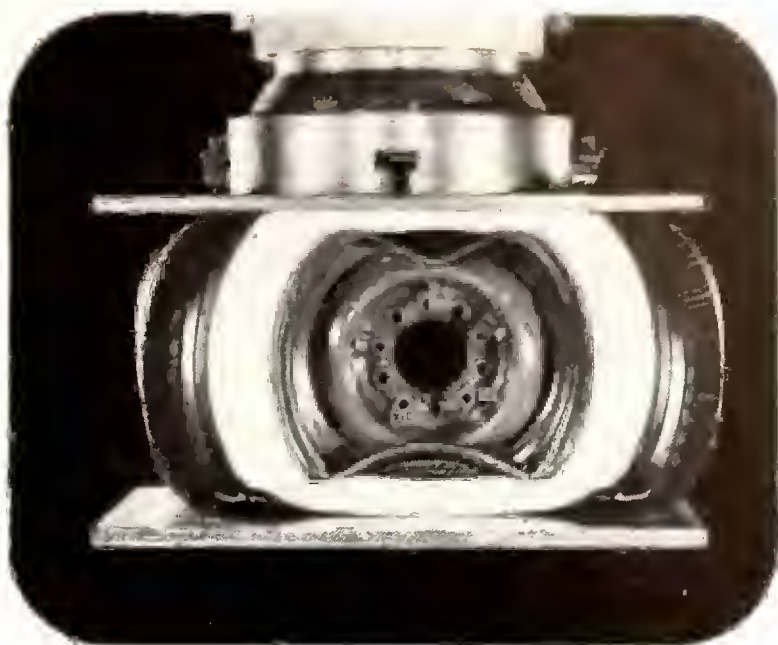
Please send me information on the cost of reprints of both Tv Basics and Radio Basics included in your issue of July 12, 1954. I am interested in the special price for quantity orders so that I may distribute the reprints to my classes in radio and television.

WESLEY H. WALLACE  
Lecturer  
University of North Carolina  
Chapel Hill

● Both Radio Basics and Tv Basics cost 30c for a single copy; 20c each for 25 or more copies; 15c each for 100 or more copies.



# **DRAMA ON TELEVISION**



TV demonstration **dramatizes** greater strength and safety of All-Nylon Cord Super-Cushion Tire by Goodyear, shows that pressure that bends a steel wheel leaves tire undamaged.



TV demonstration **dramatizes** the closer, more comfortable shave of the latest Remington Electric Shaver by shaving the fuzz from a peach without nicking or cutting the delicate skin.



TV demonstration **dramatizes** the unique adhesiveness of Band-Aid Plastic Strips with Super-Stick. Just touched to an egg, without pressure they stick instantly, securely enough to lift it.

**Dramatic demonstration** tells the product's selling story visually and believably. To find how to demonstrate takes a lot of thought, a special ability, and a really thorough understanding of what television can do and can't do.

**YOUNG & RUBICAM, INC.**

ADVERTISING • New York Chicago Detroit San Francisco Los Angeles Hollywood Montreal Toronto Mexico City London



# THEY EXCEL in SELLING!



Sponsors  
ride a strong  
vehicle  
when Betty  
and Bob  
hit the air-  
lanes with—

## THE WDAF-TV KITCHEN KLUB

**BETTE HAYES,** a Bradley University home economics graduate, won several awards as a Westinghouse demonstrator before WDAF-TV discovered her. Bette is a TV natural. She never reads a commercial. She learns the product and delivers the advertiser's message straight into the camera's eye in her easy mid-western style. Bette works in a beautiful, modern kitchen, and Bette is a beautiful girl. But her viewer friends don't envy her. They like her because she doesn't talk over them, below them, or to them. She talks WITH them.

**BOB KERR** has won his place in the hearts of WDAF-TV viewers with his quick, puckish—not cornball—wit. When Bob is not performing as general taste-tester, he helps Bette sell products with a warm conviction that homemakers admit they just can't resist. Bob won a recent poll conducted throughout the Kansas City area by TV GUIDE to determine "The local personality in the Kansas City seven-station market area, most deserving of network recognition."

### Here are some excerpts from WDAF-TV KITCHEN KLUB'S heavy mail:

You are by far the sweetest little homemaker that I have seen on any TV station and you are so refreshing—so neat and you truly make cooking an exciting and challenging affair.  
*Kansas City, Missouri*

It is 1 o'clock p. m. and your daily program is just over as usual every day. I have been listening, enthralled to every word . . . Of course I am just one person who is profiting by your priceless cooking directions. If only the young brides or those who are not wise in the culinary methods, would listen to you, how much worry, even expense, they might save themselves . . . As I believe I told you in a previous letter that I am quite an old lady (93)—the daughter and grand-daughter of two good cooks and thought I, also, knew pretty well how to cook . . . I have learned quite a lot from listening to you.  
*Kansas City, Missouri*

At our house Kitchen Klub time is the TV event of the day. I am a regular viewer because of the variety of ideas and practical suggestions. After thirty years as a homemaker . . . one is likely to find ones self in a rut, so your program is an inspiration to many of us.  
*Ottawa, Kansas*

We really like your helper Bob. We had seen him many times on the TV newscast, but we really had no idea how nice he was, until we met him on your program. It is just like being in the kitchen with you.  
*St. Joseph, Missouri*

Our Study Club is having a lesson on Famous American Women in Home Economics and Business, and I have chosen you as my subject on July 23rd. The Ludlon Study Club members all enjoy your Kitchen Klub very much. Your also so bright and cherry that it is impossible not to smile all the short half hour.  
*Ludlon, Missouri*

I try and use the products you advertise as we enjoy your program.  
*Ottawa, Kansas*

Keep up your good work, good ideas, and helpful hints. They are a blessing to us housewives. I sometimes throw up my arms in despair, for I cannot get any new ideas as to what I should fix for my family for supper . . . But since I have been watching your TV shows, it has given me a new outlook on life. I now have some new wonderful ways to fix our meals.  
*Kansas City, Kansas*

### And here is a sampling of the consistent participating-sponsor company that Bette and Bob keep:

General Foods  
Knox Gelatine  
Safeway Stores  
Wearever Aluminum  
Eaton Cranberries  
Sunkist  
Procter and Gamble  
Cornation Co.  
Lever-Lipton  
Armour & Co.  
Mirro Products  
Purex  
General Baking Co.  
Louisiana Yams  
Culligan Water Softener  
Nestle

Lee Foods  
Sunshine Biscuit  
Mrs. Tucker's Shortening  
Whirlpool Washers and Dryers  
General Electric Co.  
Holsum Products  
Docket Co.  
Washington Apples  
Wish-Bone Salad Dressing  
Walcott Oven Cleaners  
Kerr Gloss  
Minnesota Mining Co.  
Texas Rice  
Princess Place Mats  
Harpel Salad Dressing

The Kitchen Klub is just one of the outstanding local programs produced by a staff of television pioneers on

# WDAF-TV KANSAS CITY

The Television Station of The Kansas City Star

Represented by Harrington, Richter, and Parsons



## FALL FACTS

I have just finished looking over the SPONSOR issue of July 12. There certainly is a lot of useful information packed in this 268-page issue.

I am enclosing a check in the amount of \$4 for which I would appreciate eight copies of the July 12 issue, if they are available.

GEORGE D. COLEMAN  
General Manager  
WGBI-TV, Scranton

Extra copies of the 12 July 1954 issue cost 50c each.

## UHF

Your issue of July 26 has a very fine article on "How well can uhf sell?" and we appreciate the mention of WAFB-TV in Baton Rouge. However, we are wondering if it would be possible to correct the erroneous information given about Baton Rouge becoming intermixed in September. The Channel 2 owners have just finished clearing their property and are planning to start the building. As yet they do not have approval of their tower. It is expected that they will be on the air sometime early in 1955 and not in September. Would appreciate it if there is any way you can get this across so that the advertiser will not think they can get a vhf station in Baton Rouge next month.

TOM E. GIBBENS  
Vice President & General Manager  
WAFB-TV, Baton Rouge

I was very much gratified to see the uhf story article in your excellent publication and was exceedingly interested in reading it. I felt for a long time that with few exceptions the broadcasting trade press has given uhf a pretty raw deal. It is obvious that where conversion is the major problem uhf faces an almost insurmountable barrier. On the other hand, in areas where uhf is predominant the problems are more psychological than real. Our own area is typical of this situation. We have more uhf signals available, and for the most part, the uhf pictures are better than vhf. In such areas the technical disadvantages and all other problems facing uhf fade into insignificance as compared to the great psychological barrier which confronts us. I know there are vhf stations in other parts of the country

which have only a fraction of the set circulation which we can count in our area but they are getting the business out of New York. We have to be satisfied with little more than mail order accounts. On the other hand, isn't this proof in itself that a uhf station is a good buy for a client when mail order accounts placed at card rates can be made to pay out for the agency or client? Aside from the fact that there is rarely if ever any interference or variation in quality of a uhf signal, I have never been able to detect any difference in a good picture from a vhf station and a good picture from a uhf station. The fact that a uhf signal will not travel as far as vhf makes little difference to people living in the immediate area of the station. . . .

In reading the trade press I sometimes get the impression that the author of the particular article never saw good uhf reception. There is so much half-truth, and sometimes outright ridicule, that it borders on absurdity. These stories usually wind up by damning uhf with such faint praise that it is remarkable that any uhf stations anywhere have ever been able to get any business at all from N. Y. . . .

Under present conditions, even I have little hope for new uhf television operations surviving against the competition of several well established vhf stations in the same area. This is a tragic situation and drastic action should be taken to create a remedy. However, in areas where conversion is not a major problem this biased attitude about uhf should be eliminated. I am sure the trade press did not set out to deliberately create this prejudice against uhf but it has permitted it to grow to its present proportion. A firm editorial policy in the broadcasting press generally could have quickly reversed this wave of anti-uhf sentiment. One very influential trade publication, instead of taking timely and constructive action, can only bewail over and over the fact that an organization of uhf operators have appealed to the United States Congress for relief. . . .

Congratulations on the uhf feature story in SPONSOR. It may be a little late but it is at least a start in the right direction.

JULIAN F. SKINNELL  
Operations Manager  
WLBR-TV  
Lebanon, Pa.

# Advertisers GET RESULTS on WKNB-TV

## Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.  
FIRST in national and local program popularity.  
FIRST in acceptance by local advertisers.

## Over 190,000 HOMES delivered

Certified July figures



**The New WKNB Television-Radio Center**  
1422 New Britain Ave. (Corner Ridgewood Road)  
WEST HARTFORD 10, CONNECTICUT  
Represented Nationally by The Bolling Company



# first today... then HOME.

With TODAY, starring Dave Garroway, NBC gave network television advertising a new dimension. *Flexibility* and *low cost* were its measurements. TODAY has become the biggest grosser in TV.

Then, to give advertisers the strongest possible hold on the nation's homemakers, NBC developed HOME, starring Arlene Francis. In six short months, HOME has established itself as *the* outstanding woman's service program.

And now...with TONIGHT, starring Steve Allen (debut: September 27)...the advertiser's day is complete! Now for the first time, advertisers can reach television's late-night audiences with "live", top-calibre, *network* programming. Now, for the first time, small change can buy big-league nighttime television.

**WHAT'S GOING ON...TONIGHT?** From 11:30 p.m. to 1:00 a.m. in the East...11:00 p.m. to 12 midnight in Central Time zones... **Steve Allen**, the brainy, zany, big-time salesman, master of the unfrantic antic, who's as likely to shave, take off his socks, or milk a cow, as he is to spin out a tune, presides over these great goings-on:

- 1) TONIGHT takes America to Broadway during its most glamorous hours. It will go backstage and out front on glittering opening nights.
- 2) TONIGHT brings world-famous stars, critics and nightclub entertainers to the hearthsides of the nation.
- 3) TONIGHT gives the *very* latest news, weather reports and sports results...and brings in special events by remote pick-up.

Like its big brother (TODAY) and sister (HOME), TONIGHT offers important new television values to advertisers:

- big-time network TV at low cost
- complete flexibility — you buy only as much as you need, when you need it
- showcasing of your product by celebrities at no additional cost
- minimal production costs for commercials
- special services by NBC Merchandising Department — unique in the TV industry
- TONIGHT makes the last commercial impression of the day...and it's the last impression that LASTS!

TONIGHT's low advertising costs will be even lower under NBC's new "T-H-T" Combination Discount Plan—which gives you TODAY, HOME, and TONIGHT, at great savings. TONIGHT also offers *additional* savings under its Client Plan—with exceptional advantages for the new program's first advertisers.

TONIGHT, by itself or in combination with TODAY and HOME, is ready to go to work for you! Better check with your NBC representative.

**NBC TELEVISION**  
a service of Radio Corporation of America



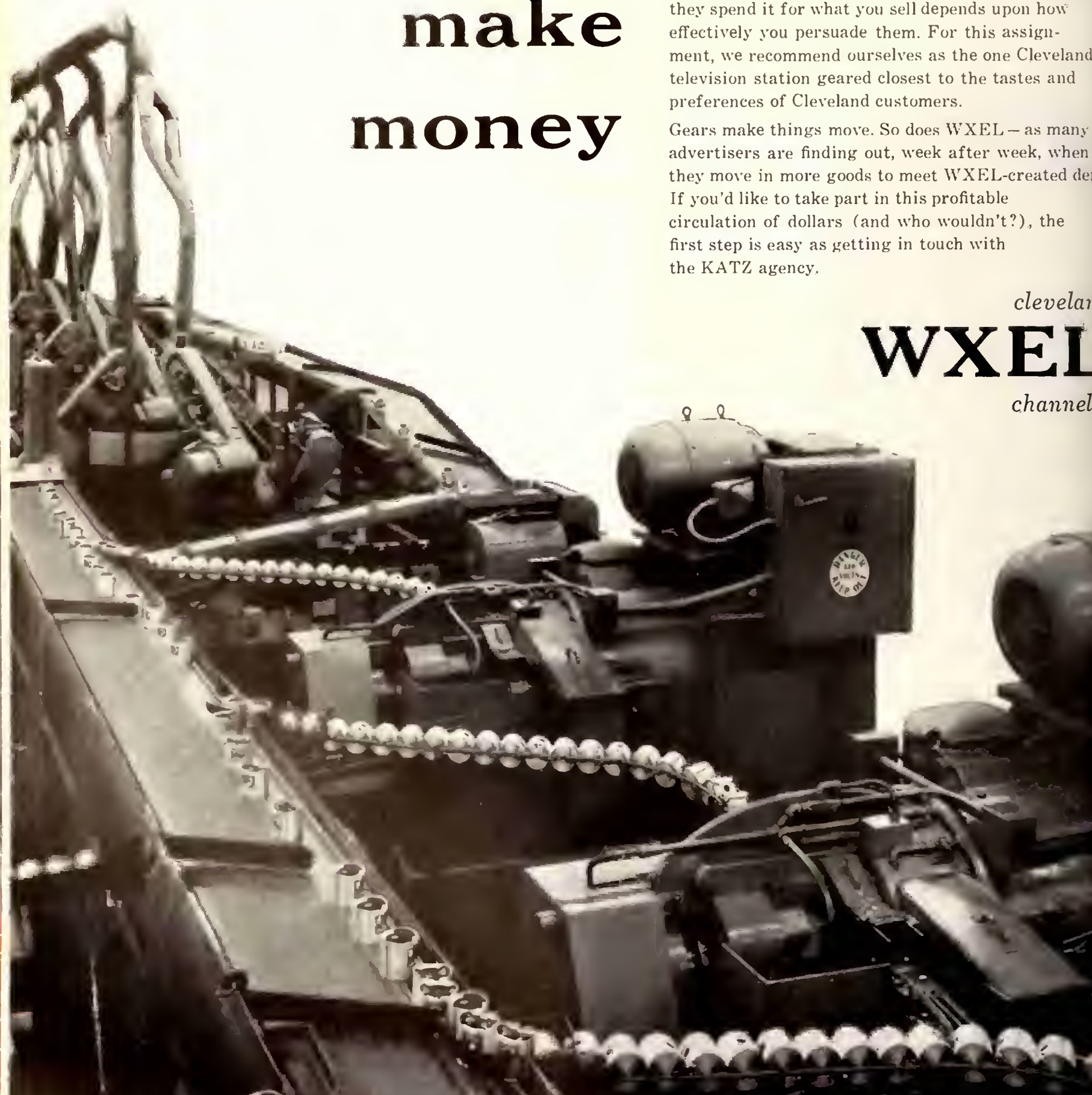
and now **tonight**



**STEVE ALLEN** *brainy, zany, big-time salesman*







# **machines make money**

**(but people spend it!)**

The U. S. Bureau of the Census — methodically — has compiled a list of 453 different manufacturing activities represented in America's industrial economy.

You'll find 310 of them within metropolitan Cleveland — aggressively pursued by some 3,000 companies whose vast investment in specialized production machinery creates a yearly industrial income of *five billion dollars*.

By the happy osmosis of business, much of this manufactured money flows back into the three billion-plus annual earnings of Clevelanders . . . enough to peg their family buying power at fourth highest among all U.S. metropolitan markets.

Money is a restless commodity — and the more of it people have, the more they like to spend it. Whether they spend it for what you sell depends upon how effectively you persuade them. For this assignment, we recommend ourselves as the one Cleveland television station geared closest to the tastes and preferences of Cleveland customers.

Gears make things move. So does WXEL — as many advertisers are finding out, week after week, when they move in more goods to meet WXEL-created demand. If you'd like to take part in this profitable circulation of dollars (and who wouldn't?), the first step is easy as getting in touch with the KATZ agency.

*cleveland*  
**WXEL**  
*channel 8*



# New and renew

# SPONSOR

6 SEPTEMBER 1954

## New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campbell Soup Co, Camden, NJ Carter Prods, NY	BBDO, NY	NBC TV 41	Dear Phoebe; F 9:30-10 pm; 10 Sep; '54-55 season
Chrysler-Plymouth Dealers, Detr	SSCB, NY	CBS TV 122	Name That Tune; alt Th 10:30-11 pm; 2 Sep; '54-55 season
Dow Chemical, Midland, Mich.	McCann-Erickson, NY	NBC TV 85	It's a Great Life; T 10:30-11 pm; 7 Sep; '54-55 season
Economic Labs, St Paul, Minn	MacManus, John & Adams, Detr	NBC TV 75	Medic; M 9-9:30 (3 wks of 4); 13 Sep; '54-55 season
Gen Mills, Mpls	Scheideler, Beck & Werner, NY	CBS TV 51	Garry Moore; F 10:15-30 am; 10 Sep; 52 wks
Gen Motors (Pontiac), Detr	BBDO, Mpls	CBS TV 57	Robert Q. Lewis; W, F 2:15-30 pm segs; 1 Sep; 52 wks
Gen Tire, Akron	MacManus, John & Adams, Detr	NBC TV 55	Red Buttons Show; F 8-8:30 (3 wks of 4); 1 Oct; '54-55 season
Griffin Mfg Co, NY	D'Arcy, NY	DuMont 102	General Sports Time; Sat 7:45-8 pm & Sun 1:45-2 pm; 26 Sept; 12 wks
Hazel Bishop, NY	Birmingham, Castleman & Pierce, NY	NBC TV 90	Imogene Coca Show; Sat 9-9:30 pm; 10 min seg; 2 Oct; 26 progs
Helene Curtis, Chi	Raymond Spector, NY	NBC TV 135	Martha Raye; every fourth T 8-9 pm; 28 Sept; '54-55 season
S. C. Johnson, Racine, Wis	Earle Ludgin, Chi	CBS TV 59	Robert Q. Lewis; T 2:15-30 pm seg; 7 Sep; 52 wks
S. C. Johnson, Racine, Wis	Needham, Louis & Brorby, Chi	CBS TV 71	Life With Father; alt T 10-10:30 pm; 7 Sep; 52 wks
Johnson & Johnson, New Brunswick, NJ	Needham, Louis & Brorby, Chi	CBS TV 45	Robert Q. Lewis; Th 2-2:15 pm seg; 7 Sep; 52 wks
Lady Esther, Chi	Y&R, NY	NBC TV 90	Imogene Coca Show; Sat 9-9:30 pm; 10 min seg; 2 Oct; 26 progs
Lentheric, NY	Biow, NY	CBS TV	Morning Show; partic spon M-F 7-9 am; 8 Sep; 260 partic in 52 wks
Lever Bros (Lux), NY	CGW, NY	DuMont 26	Chance of a Lifetime; alt F 10-10:30 pm; 17 Sep; '54-55 season
Lewis Howe Co (Tums), St Louis	JWT, NY	NBC TV 95	Lux Video Theatre; Th 10-11 pm; 26 Aug; '54-55 season
Miles Labs, Elkhart, Ind	D-F-S, NY	NBC TV 90	Imogene Coca Show; Sat 9-9:30 pm; 10 min seg; 2 Oct; 29 progs
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	CBS TV 77	Garry Moore; T 10-10:15 am; 28 Sep; 52 wks
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	CBS TV 72	Robert Q. Lewis; T 2-2:15 pm; 28 Sep; 52 wks
Mogen David Wine, NY	Geoffrey Wade, Chi	DuMont	Morgan Beatty; M-F 7:15-30 pm; 27 Sep; 52 wks
Monsanto Chemical, St Louis	Weiss & Geller, NY	ABC TV	Dollar a Second; F 9-9:30 pm; 1 Oct; '54-55 season
Pan-American Coffee Bureau, NY	Gardner, St Louis	CBS TV 20	Morning Show; M-F 7-9 am; 27 July; 104 partic in 43 wks
Pet Milk Co, St Louis	CGW, NY	NBC TV 49	Today; M-F 7-9 am; 5 Oct; 52 partic in 26 wks
Pharmaceuticals Inc (Geritol), Newark	Gardner, St Louis	CBS TV 121	Life With Father; alt T 10-10:30 pm; 24 Aug; 52 wks
Philco, Phila	Edw Kletter Assoc, NY	CBS TV 78	Douglas Edwards With the News; F 7:30-45 pm; 27 Aug; 52 wks
Pillsbury Mills, Mpls	Hutchins Adv, Phila	ABC TV	Coronation of Miss America; Sat 10:30-12 midnight; 11 Sep; one time
Ralston-Purina, St Louis	Leo Burnett, Chi	NBC TV 51	Mickey Rooney Show; alt Sat 8-8:30 pm; 28 Aug; '54-55 season
Ralston-Purina, St Louis	Gardner, St Louis	NBC TV 49	Today; partic spon M-F 7-9 am; 4 Oct; 20 partic
Schick, Stamford, Conn	Gardner, St Louis	NBC TV 44	Home; M-F 11-12 noon; 21 Oct; 19 partic
S.O.S. Co, Chi	Kudner, NY	DuMont 92	Pro Football; Sat 8 pm to concl (also some Sun aft); 2 Oct; one quarter of 40 games in 11 wks
Tide Water Assoc Oil, SF	McCann-Erickson, SF	NBC TV 90	Imogene Coca Show; Sat 9-9:30 pm; 10 min seg; 2 Oct; 26 progs
Warner-Hudnut, NY	Buchanan & Co, SF	ABC TV 33	John Daly; W & F 7:15-30 pm; 6 Aug; '54-55 season
Whitehall Pharm, NY	K&E, NY	NBC TV 136	Hit Parade; alt Sat 10:30-11 pm; 18 Sep; 26 progs
Yardley of London, NY	SSCB, NY	CBS TV 122	Name That Tune; alt Th 10:30-11 pm; 9 Sep; 52 wks
	N. W. Ayer, NY	CBS TV 57	Garry Moore; F 10:30-45 am; 1 Oct; 52 wks

## Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Dairy Ass'n, Chi	Campbell-Mithun, Chi	CBS TV 70	Bob Crosby; Th 3:45-4 pm; 23 Sep; 52 wks
Amer Tobacco, NY	BBDO, NY	NBC TV 136	Your Hit Parade; alt Sat 10:30-11 pm; 11 Sep; 26 wks
Converted Rice, Houston, Tex	Leo Burnett, Chi	CBS TV 83	Garry Moore; F 10:45-11 am; 10 Sep; 52 wks
DuPont, Wilmington, Del	BBDO, NY	ABC TV	Cavalcade of America; T 7:30-8 pm; 28 Sep; '54-55 season
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	CBS TV 52	House Party; T, Th 2:30-45 pm; 31 Aug; 52 wks
Lever Bros, NY	BBDO, NY	CBS TV 67	House Party; M, W, F 2:30-45 pm; 30 Aug; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	CBS TV 132	Two for the Money; Sat 9-9:30 pm; 14 Aug; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	DuMont 26	Chance of a Lifetime; alt F 10-10:30 pm; 17 Sep; '54-55 season
P. Lorillard, NY	Lennen & Newell, NY	NBC TV 96	Truth or Consequences; T 10-10:30 pm; 28 Sep; '54-55 season
Toni Co, Chi	Weiss & Geller, Chi	CBS TV 58	Godfrey Time; T, Th 10:45-11 am; 31 Aug; 52 wks
Toni Co, Chi	Leo Burnett, Chi	CBS TV 66	Valiant Lady; T, Th 12-12:15 pm; 31 Aug; 52 wks

(See page 2 for New National Spot Radio and Tv Business)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments



Numbers after names refer to New and Renew category

M. H. Leckner (3)  
Lyle W. Smith (1)  
John T. Dewey (3)  
Albert J. Elias (4)  
L. E. Horner (4)



**New and renew****3. Advertising Agency Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bruce Allen	Zonite Prods, NY, adv, sls prom mgr	BGB, NY, acct exec
Warren Ambrose	Leo Burnett, Chi, tv creative dir	McCann-Erickson, NY, tv comml stf
Arthur Bindrim	Paris & Peart, NY, acct exec	Blaine-Thompson, NY, mdsg & acct exec
George Brown	JWT, NY, acct exec	div
Al Cirillo	Jacob Ruppert Brewery, NY, sports prom dir	BGB, NY, acct exec
Richard T. Connelly	NBC, NY, dir press	Mahoney & Howard, NY, vp chg tv. pub
John T. Dewey	J. R. Pershall, Chi, prodn mgr	YGR, NY, asst mgr radio-tv publicity de
Herb Fisher	Leo Burnett, Chi, exec	Allen & Reynolds, Omaha, prodn mgr
William H. FitzSimmons	Ncedham, Louis & Brorby, Chi, exec	John W. Shaw, Chi, dir res
George Gale	Beaumont & Hohman, Seattle, exec	BGB, NY, assoc acct exec
Jack Harding	7-Eleven Drive-In Fd Stores, Dallas, vp chg mdsg	Maubert St. Georges Inc, NY (new agen
John C. Henry	KXOK, St Louis, prom, publicity dir	chg mdsg, sls analysis, distr planning
Winfield Hoskins	Needham, Louis & Brorby, Chi, tv copy supvr	Tracy-Locke, Dallas, acct exec
C. T. M. Jaeger	Fischer & Porter, res exec	Warner & Todd, St Louis, acct exec
Howard Ketting	RGR, Chi, vp & dir	McCann-Erickson, NY, tv comml stf
I. S. Kogan	Product Design & Devel, NY, assoc ed	Maubert St. Georges Inc, NY, res dir
Marshall H. Leckner	BBDO, NY & Pittsb, acct exec	John W. Shaw, Chi, dir bdcstrg, telecasting
Linwood G. Lessig	JWT, NY, adv exec	film activities
Joseph Lowe	Rhoades & Davis, SF, acct exec	Maubert St. Georges Inc, NY, dir publici
John F. MacKay	Anderson & Cairns, NY, copy chf	D'Arcy, NY, acct exec
Douglas MacNamee	BGB, NY, sr radio & tv writer	Al Paul Lefton, NY, dir techn adv
Fred McClafferty	ABC Radio, NY, sls dept	Scott Henderson Adv, Tucson, Ariz, acct
Jo McQuillin	C. F. Smith Mkts, Detr, radio-tv prog dir	Same, creative dir, hd plans bd
Roger Moran	Earle Ludgin, Chi, acct exec, radio-tv writer-prodr	RGR, NY, radio & tv copy chief
Ernest Motyl	Geyer Adv. NY, supvr film prodn	Donahue & Coe, NY, timebuyer
William C. Munro	Gallup & Robinson, NY, adv res assoc	Bird, Ruse & Urban, Detr, radio-tv dir
J. F. O'Keefe Jr	Red Dot Foods, Madison, Wis, dir sls, adv	Weiss & Geller, Chi, creative dir, acct ex
Maurice C. Punch Jr	Westheimer-Block Adv, St Louis, creative stf	RGR, NY, supvr film prodn
Alice Rich	Esmond Assoc, NY, media	McCann-Erickson, NY, hd radio-tv section
Edward A. Rodgers	Erwin, Wasey, NY, vp chg art dept	res dept
Maubert St. Georges	St. Georges & Keyes, NY, prcs	Schwimmer & Scott, Chi, dir mdsg
Edward L. Segrist	Bozell & Jacobs, mgr KC branch	Warner & Todd, St Louis, tect exec, mem.
Rudolph M. Singer Jr	RGR, Chi, vp	bd
Harold Weinberger	Reading Tube Corp, adv mgr	Maubert St. Georges Inc, NY, chg media c
Gordon White	BBDO, Chi, chg creative dept	Same, creative dir
		Maubert St. Georges Inc, NY (new a
		owner
		Rogers & Smith, Potts-Turnbull, KC, vp ac
		Gordon Best, Chi, vp & acct exec
		Maubert St. Georges Inc, NY, copy ch
		Same, vp

**4. Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Alvin F. Balaban	Gerald O. Kaye & Assoc, NY distr Crosley, Bendix appliances, prom field rep	Same, sls prom mgr
Albert J. Elias	Lever Bros, NY, brand mgr soap div	Alfred D. McKelvy Co (subsidi of Vick C
Raymond B. George	Philco Corp, Phila, vp mdsg	Seaforth, Black Watch toiletries for me
George F. Gill	Miller Brewing, Milw, adv dept	mdsg dir
Marvin Haas	Arnold Cohan Corp, NY, copy chief	Same, bd of dir
Glenn Holder	Maryland Pharm Co (REM), Balt, exec vp	Same, asst adv mgr
Lawrence E. Horner	Alfred D. McKelvy Co (Seaforth, Black Watch toiletries for men), NY, export mgr	Gerald O. Kaye & Assoc, NY distr of
William Howlett	Nesco, Chi, pres & dir	Bendix appliances, adv mgr
Frederick D. Ogilby	Philco Corp, Phila, vp, gen mgr tv div	Same, pres
John M. Otter	Philco Corp, Phila, vp chg consumer prod divs	Same, adv, sls prom mgr
Mrs. Merriam B. Pike	McCann-Erickson, NY, asst mktg dir	Gen Mills, Mpls, gen mgr O-Cel-O div
Raymond A. Rich	Philco Corp, Phila, vp, gen mgr appliance div	prods)
Samuel N. Regenstrief	Philco Corp, Phila, vp mfg, appliance div	Same, bd of dir
Jack Siegrist	Motorola, Chi, adv mgr	Same, exec vp
Lyle W. Smith	Borden Co, Chi, Central milk, ice cream district, adv mgr	Lady Esther, NY, mdsg, prom exec
J. R. (Bob) Wickstrom	Miller Brewing, Milw, adv dept	Same, bd of dir
Wallace R. Wirths	Alcoa, Edgewater, NJ, pub rels mgr	Same, bd of dir
George J. Zachary	Platt, Zachary & Sutton, NY, partner & exec vp	Du Mont Labs, Clifton, NJ, mdsg mgr tv
		div
		Same, asst natl adv mgr
		Same, asst adv mgr
		Sylvania Elec, NY, pub rels rep
		Lever Bros, NY, radio-tv prodn mgr

**5. Station Changes (reps, network affiliation, power increases)**

KBIS, Bakersfield, Cal, new natl rep Adam Young Jr	KTVH, Hutchinson, Kans, corp merged with KFBI W
KEYD (radio), Mpls, new natl rep H-R Reps	KWJJ, Portland, Ore, new rep for Cal, Daren McGarr
KEYD-TV, Mpls, ch. 9, natl rep H-R Tv; to go on air late this fall	KXOA, Sacramento, new natl rep Adam Young Jr
KFMB, San Diego, power incr from 1000 to 5000 watts	KXOC, Chico, Cal, new natl rep Adam Young Jr
KHSL-TV, Chico, Cal, power incr from 12 to 63 kw	WABC-TV, NY, new natl rep Weed Tv
KLIF, Dallas, new rep Clarke Brown Co	WATR, Waterbury, Conn, new natl rep Burke Stuart
KNOE, KNOE-TV, Monroe, La, new rep Clarke Brown Co	WFOX, Milw, purch by Business Mgmt, Inc; Milw
KOA-TV, Denver; KCSJ-TV, Pueblo; KRDO-TV, Colo Springs, new regl tv net, Gold Nugget Tv; bus address 1625 Calif St, Denver, Colo; gen sls mgr, Wm F. MacCrystall	by Joseph A. Clark
KTRH, Houston, new rep Clarke Brown Co	WNAB, Bridgeport, Conn, new natl rep Burke Stuart
	WNOE, New Orleans, new rep Clarke Brown Co
	WTAC, Flint, Mich, purch by Radio Hawaii
	WTVI, St Louis, new natl rep Radio Tv Reps

Numbers after names refer to New and Re-new category

- M. St. Georges (3)  
 Edw. A. Rodgers (3)  
 Merriam B. Pike (1)  
 Glenn Holder (1)  
 Jack Siegrist (1)  
 L. G. Lessig (3)  
 Gordon White (3)  
 Ernest Motyl (3)  
 Arthur Bindrim (3)  
 W. H. F. Simmons (3)





# Buy **WHO** and get Iowa's **METROPOLITAN AREAS,** **PLUS the** **Remainder of Iowa!**

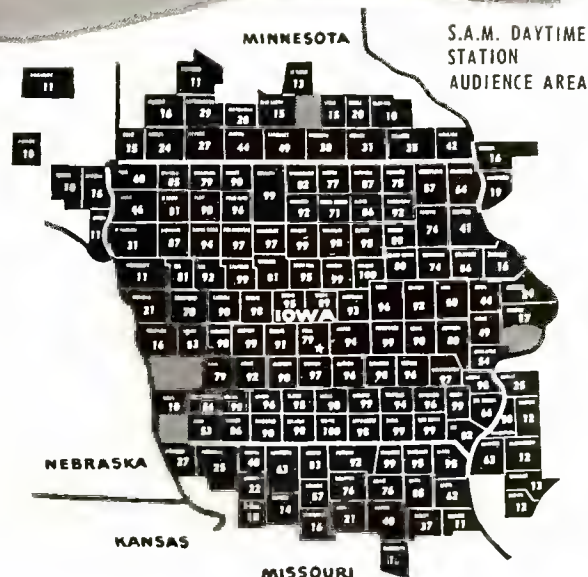
## DRUG SALES PERCENTAGES

7.1%	Cedar Rapids • • •	■
5.1%	Tri-Cities • • •	■
13.4%	Des Moines • • •	■
2.0%	Dubuque • • •	■
5.8%	Sioux City • • •	■
4.6%	Waterloo • • •	■
38.0%	TOTAL METRO. AREAS	■
62.0%	REMAINDER OF STATE	■
100.0%		

(1954 Consumer Markets figures)

Iowa has six Metropolitan Areas which, all combined, do 38.0% of the State's Drug Sales, as shown above.

Quite a number of radio stations can give you high Hoopers etc., in ONE Metropolitan Area. *WHO* gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!



**At 10 a.m., WHO gives you  
63,442 Actual Listening Homes  
for only \$47.50** (13.4 LISTENING HOMES per PENNY!)

According to the authoritative 1953 Iowa Radio-Television Audience Survey, 63,442 homes all over Iowa are actually tuned to WHO at 10 a.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 13.4 actual listening homes, per penny!

That's the result of ALL-STATE programming, ALL-STATE Public Service, ALL-STATE thinking, here at WHO. Ask Free & Peters for all details!



FREE & PETERS, INC., National Representatives

**BUY ALL of IOWA—  
Plus "Iowa Plus"—with**

**WHO**

**Des Moines . . . 50,000 Watts**

**Col. B. J. Palmer, President**

**P. A. Loyet, Resident Manager**



## MONTREAL GROWS!

At present there are more than 4,500 industrial plants in the Greater Montreal Area, and new establishments are coming into existence at the rate of more than 400 a year.



## CFCF GROWS!

Local business is up 424% in the past five years.  
(February, 1949-February, 1954).



**CFCF**  
**MONTREAL**

IN U.S.—WEED  
IN CANADA—ALL CANADA



## Mr. Sponsor

## Jerome K. Ohrbach

President  
Ohrbach's, New York

Another miracle occurred on 34th Street on 26 August: Ohrbach's, nemesis of uptown department stores, moved "14th Street prices to mid-town New York."

In answer to a barrage of radio and tv announcements plus full-page newspaper ads heralding the opening, women braved subway rush hours and stormed Ohrbach's new quarters with the energy of Valkyries and a fanatic gleam in their eyes: bargains!

Jerry Ohrbach, president of the four Ohrbach department stores (Newark, New York and Los Angeles), fought his way grimly out of the packed elevators and into the executive suite for an interview.

"A different band, but the same tune," said he to SPONSOR. "It's the same as the results of radio-tv saturation campaigns we used in LA for the opening of our stores there in 1949 and 1953—police shut the doors periodically to prevent mob scenes."

No newcomer to radio, Ohrbach's had its initial air baptism in the 1920's with a series of radio announcements. Since that time the firm has been on and off the air periodically, always following the patterns of its newspaper campaigns: No special price promotions here, but a straight institutional pitch.

"In New York, as in Los Angeles, we blanketed the city with our advertising prior to D-Day," Ohrbach continued, relaxing for the first time in 24 hours, by his own admission.

The department store announced its new address via sponsorship of 15-minute segments of *Tex and Jinx*, WNBC; participations on the tv version of the show; announcements on *Dorothy and Dick*, WOR; *Claven and Finch*, WNEW; *Ted Brown*, WMGM; *This Is New York*, WCBS; *John Gambling*, WOR; *Martin Block*, WABC. Agency for Ohrbach's is Doyle, Dane and Bernbach.

The saturation campaign will continue at the rate of 25% of Ohrbach's total budget for the opening during the next four weeks. At that time the pace will slow down again to weekly sponsorship of segments in *Tex and Jinx*.

Will radio and tv come in for a regular share of Ohrbach's ad budget in the three other cities from now on?

Jerry Ohrbach answered a hurried "yes," smiled a little mysteriously, and then rushed off to one of the numerous meetings that took up his first day at the new address.

\*\*\*



# EXTRA Distance

Straight down the fairway . . . right into  
1,468,400 television homes, with all the  
drive and impact you get in Michigan, Ohio  
and Canada with 100,000 watt power,  
1,057 foot tower and commanding Channel 2  
dial position on

## **WJBK-TV, DETROIT**

Sign up for this potent foursome . . . your  
sales story, teamed up with WJBK-TV's full  
power, top CBS and local programming!



Presented Nationally  
by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690





# There's Big Doing's down Texas Way... ... and **WBAP-TV** is Doing it!

- ★ **SIXTH ANNIVERSARY** — WBAP-TV, the Southwest's pioneer station, celebrates its sixth anniversary on September 29th and begins another year of service to the people and industries of this great area.
- ★ **FULL POWER** — With the target date of September 18th, WBAP-TV will increase its power to 100,000 watts—a new 1113-foot tower-antenna—on its 84 acre site—to become one of the most powerful stations in the Southwest, serving over 55 counties.
- ★ **FULL COLOR** — Since May 15, 1954, when a giant three-hour color show heralded color at WBAP-TV, the station has a weekly output of 15 programs of local studio color plus network tie-ins.
- ★ **MULTI-MILLION DOLLAR MARKET** — With its new power and facilities, WBAP-TV will transmit to over 400,000 television sets in the multi-million dollar Fort Worth-Dallas market.

## **WBAP-TV** CHANNEL **5**

THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER  
Chairman

AMON CARTER, JR.  
President

HAROLD HOUGH  
Director

GEORGE CRANSTON  
Manager

ROY BACUS  
Commercial Manager

FREE & PETERS, Inc. — National Representatives





DAYTON



COLUMBUS

# AIR TRAILS NETWORK

*promotes sales in a*

**3<sup>1</sup>/<sub>2</sub> BILLION \$ \$**

**MARKET** *with...*



*This*

*presentation*

*was prepared*

*in its entirety by*

**SPONSOR**

**PRESENTATIONS, INC.**

*for the*

*Air Trails Network*



SPRINGFIELD



HUNTINGTON





**DON'T HAVE**



**HAVE**

**RESULTS** *pay off!*

\*SUCCESS STORY #1 WING: Moler's Belmont Dairy spent \$900 on deejay **Tommy Sutton** during May-June, 1954, stressing its buttermilk. Sutton is credited with boosting business 35% over same months last year.

\*SUCCESS STORY #2 WING: Dayton Coca Cola Bottling Co. has sponsored **Jack Wymer's** daily "Man on the Street" for 20 consecutive years. Bottler says Wymer is inextricably identified with unbroken sales rise.

\*SUCCESS STORY #3 WING: George Garber, owner of Town & Furniture Store, said of **Betty Ann Horstman**: "Her broadcast from our window brought phenomenal results. She's our top saleswoman."

\*SUCCESS STORY #4 WCOL: Central Ohio Federal Savings & Loan sponsors **Walter Furniss** for 13th consecutive year. Proof of impact on business: new depositors inquire, "Is this the Furniss account?"

WHAT A... **BUY!** ...WHAT A **BARGAIN**

*Buy...*



*... with maximum economy and convenience*

Promote **Air Sales** with **Air Trails**



# JUST TOP AIR TALENT

# TOP AIR SALESMEN

PERSONALITIES WHO **SELL!**\*

are the **RESULTS . . .**

SUCCESS STORY #5 WIZE: Ripley Buick agency used as many as 40  
presentations a day for week to launch dealership and open new sales-  
room. **Over 12,000 people** filed through salesroom on opening day.

SUCCESS STORY #6 WIZE: Central Rug & Linoleum Co., credited  
McEnaney's salesmanship on "Rise With WIZE" with fact local  
sold more Terraflex floor covering than any other unit in its chain.

\*SUCCESS STORY #7 WCMI: M. H. Preiser, district manager of Model  
Optical Co., wrote in July, 1954: "By asking each customer where they  
heard about us we attribute 80% of our sales in WCMI's area to **WCMI**."

\*SUCCESS STORY #8 WCMI: F. W. Munro, ad manager of Ashland Oil  
& Refining, wrote: "We use **WCMI** more than any other station in our  
whole marketing area . . . with intensive benefit to us all year around."

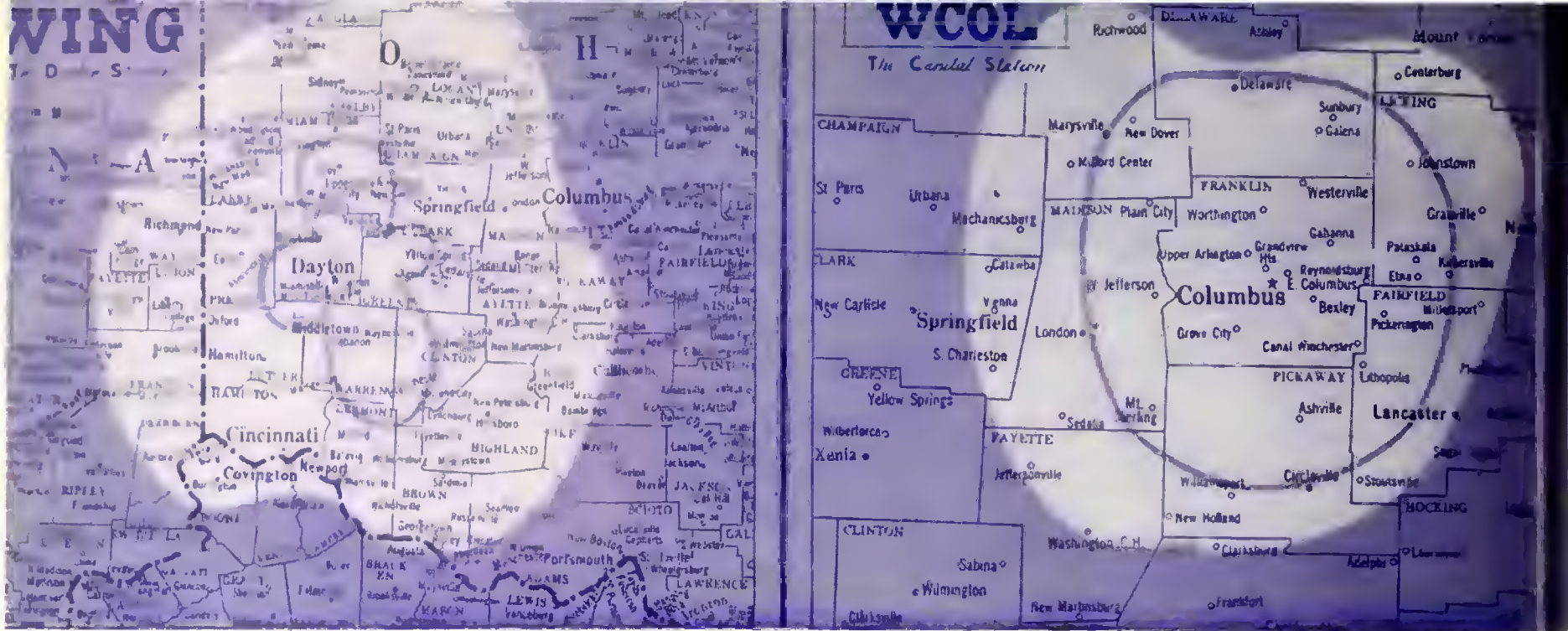
## WHAT FLEXIBILITY!

Buy any **2** of these stations and get a **5%** discount

— and best of all —

Buy any **3** or **4** of these stations and get a **10%** discount





MAP KEY: Daytime coverage: large unshaded area. Nighttime coverage: smaller, outlined area.

## ATN's combined coverage area

The consolidated coverage area of the Air Trails Network—WING, WCOL, WIZE and WCMH—represents well over \$3½ billion in buying power, almost \$2.4 billion in retail sales and 632,000 radio families. Each station market contains thriving, diversified industries, with retail sales per family substantially above the national average, and agricultural areas where the dollar yield per acre is among the highest in the country.

## Basic facts

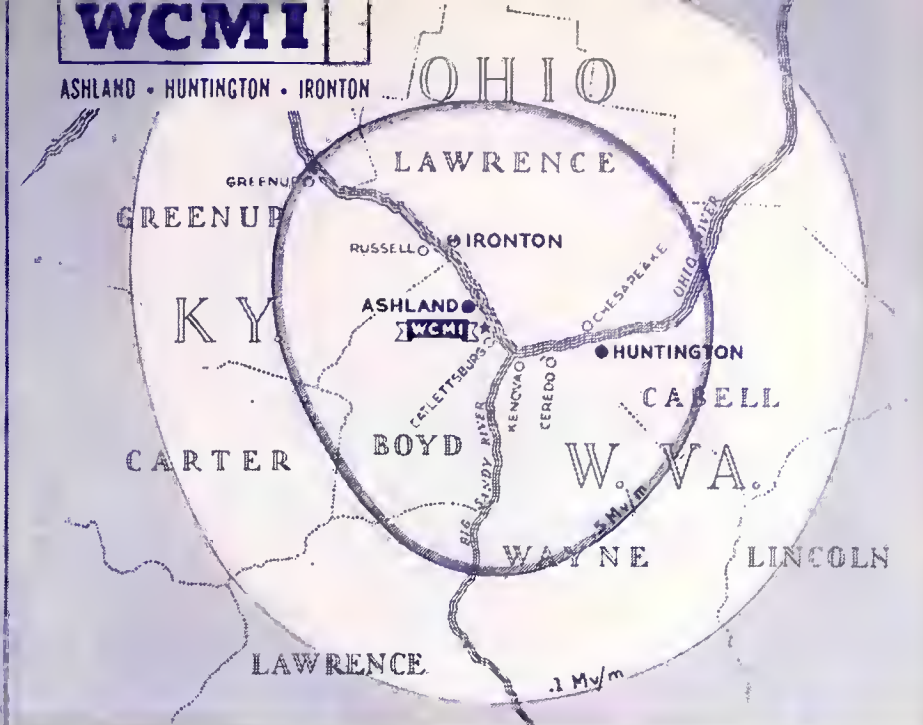
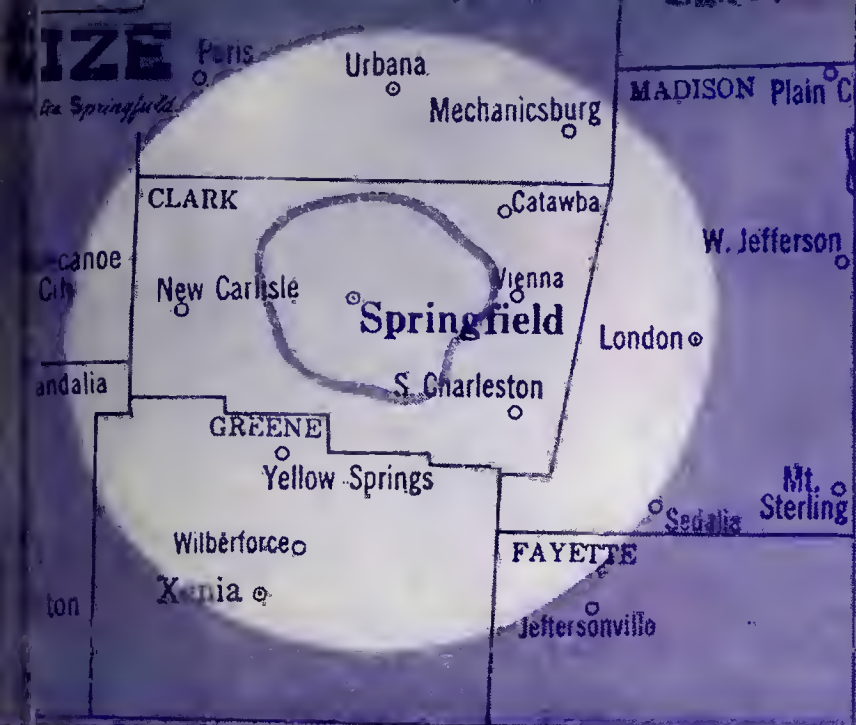
# MARKETS



POPULATION	CITY METROPO MARKET
RADIO FAMILIES	CITY METROPO MARKET
RETAIL SALES	CITY METROPO MARKET
NET EFFECTIVE BUYING INCOME	CITY METROPO MARKET
FOOD SALES	CITY METROPO MARKET
DRUG SALES	CITY METROPO MARKET
AUTOMOTIVE	CITY METROPO MARKET
GENERAL MERCHANDISE	CITY METROPO MARKET
HOME FURNISHINGS	CITY METROPO MARKET





SOURCES: Radio





MAP KEY: Daytime coverage: large unshaded area. Nighttime coverage: smaller, outlined area

## Individual markets and combined ATN market

	 COLUMBUS	 ASHLAND • HUNTINGTON • Ironton	 SPRINGFIELD	
62:00	399,600	82,000	136,800	
05:00	544,500	117,300	254,800	
17:00	901,900	258,500	317,300	2,190,700
76:90	121,330	25,500	41,210	
47:30	160,060	35,080	69,010	
89:30	266,720	75,100	99,100	632,000
30:00	\$598,126,000	\$116,879,000	\$180,755,000	
12:00	\$658,130,000	\$131,606,000	\$207,919,000	
57:00	\$1,010,295,000	\$279,112,000	\$235,322,000	\$2,394,874,000
48:00	\$767,913,000	\$144,812,000	\$244,805,000	
73:00	\$1,005,436,000	\$197,394,000	\$332,748,000	
31:00	\$1,529,305,000	\$409,741,000	\$396,558,000	\$3,542,204,000
84:00	\$124,417,000	\$27,056,000	\$39,290,000	
84:00	\$142,096,000	\$30,571,000	\$50,203,000	
21:00	\$222,489,000	\$61,121,000	\$60,199,000	\$550,409,000
95:00	\$18,319,000	\$3,526,000	\$5,135,000	
85:00	\$20,304,000	\$3,705,000	\$5,841,000	
20:00	\$27,213,000	\$7,359,000	\$6,513,000	\$66,746,000
28:00	\$124,167,000	\$22,899,000	\$41,345,000	
94:00	\$127,889,000	\$25,118,000	\$45,150,000	
34:00	\$195,553,000	\$56,011,000	\$51,281,000	\$460,571,000
04:00	\$97,799,000	\$12,588,000	\$22,256,000	
03:00	\$98,388,000	\$12,740,000	\$24,831,000	
4:00	\$119,616,000	\$20,982,000	\$28,312,000	\$337,663,000
4:00	\$32,654,000	\$6,844,000	\$11,078,000	
8:00	\$33,919,000	\$7,074,000	\$11,938,000	
9:00	\$48,641,000	\$24,374,000	\$13,174,000	\$126,305,000

Markets: all other categories, Sales Management's 1954 "Survey of Buying Power."



**AIR SELLING!**

# AIR TRAILS NETWORK

*promotes sales on*



*with*

## THESE TOP AIR SALESMEN

### THEY ALSO CHARM SALES

◀ **Betty Ann Horstman**

*Blonde, vivacious, Betty Ann, who presides over two daily WING shows, commands the Dayton market on two scores: (1) the outstanding woman personality and (2) top femme air salesman*

**Pat Smiley ▶**

*She's WING's Show Girl disc jockey, who's been 10 years in broadcasting*





# PERSONALITIES WHO SELL!

**WCOL**  
COLUMBUS



**Myles Foland**

17 years in almost every facet of air entertaining; clients say he's wizard at creating store traffic



**Walter Furniss**

News commentator in radio 26 yrs.; proof of sales record: same advertisers with him over 13 yrs.



**Bob Linville**

Sparks brilliantly on two fronts: (1) as disc jockey-comedian and (2) his ingratiating sales style



**Margaret Merritt**

Director of WCOL women's programs; got her sales start in local department store radio



**Bud Baldwin**

Dayton's favorite funnyman and leading d.j. whose quips are a popular source of quotation in town; 15 years in broadcasting



**Gene Barry**

Versatile, resourceful d.j. with amazing knowledge of modern music, unique style of comment, salesmanship; 10 years: WING



**Bill Kehl**

WING's sports dir. and No. 1 sportscaster among listeners in the Miami Valley; a master on remotes; five years on the air



**DeWitt Campbell**

WING's ace announcer and disc jockey of both popular and hill-billy music; has 12 years in radio; three years at WING



**Jack Zeigin**

Ranked as Dayton's most authoritative newscaster; gifted with selling knack; 22 years air experience, 15 of them at WING



**Alice Bahman**



Miss Bahman, 11 years women's program director, and civic personage, is singularly skilled in getting results with new products. Geron's daily "Clark County Farmer" delivers rural audience of

**Norman Geron**



**John McEnaney**



great buying power. McEnaney stars on "Rise with WIZE," which is loaded with standout success stories. Perez, WIZE program director, registers prime sales with his broadcasts of sports remotes.

**Rudi Perez**

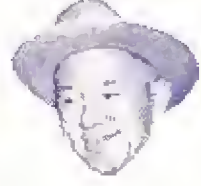


**Bettye Allen**



Miss Allen, who's very active in community affairs, conducts a daily "women's page" that national advertisers find exceptionally productive in sales. Emerson has been mix-

**Lou Emerson**



**John Sowards**



ing folk music and hard-sell successfully for 22 years on top-ranking stations. Sowards, WCMI program director, doubles into news-casting and special announcing assignments.



# AIR TRAILS NETWORK

*promotes sales on*

**WING**  
DAYTON

**WCOL**  
COLUMBUS

**WIZE**  
SPRINGFIELD

**WCML**  
DAYTON



**▲ John Pattison (Pat) Williams**

*Executive vice president of the Air Trails Network WING, WCOL, WIZE and WCML. Former president of the Ohio Association of Broadcasters; 14 years with Air Trails Network*



◀ **Alexander Buchan**, administrative assistant of the Air Trails Network. Former general manager of WCOL, Elyria, O. and WCCC, Hartford; 21 years in radio

*These are the people  
who make it easy to buy  
Air Trails Stations*

## WING

## WCOL

## WIZE

## WCML



**Charles Reeder**

Station manager; 18 years with WING; former manager of WCOL; famous musician in the Miami Valley area



**Jack Wyner**

Assistant station manager; 25 years with WING; ranked as best commercial announcer in Southern Ohio



**George Lenning**

31 years with WING as account executive; experience makes him authority on how to build sales in Dayton market

**Ray Marsh**

Acting station manager; formerly with WRFD, Worthington, and stations in Worcester and Marion; WCOL 2 yrs.

**Don Kirk**

Carries title of program director but fills such other berths as early morning newscaster and special-events man

**Jack Doty**

Has been with WCOL 15 years as local sales rep.; took charge of WCOL's national sales two years ago



**Mrs. Virginia Bennett**

Manager; four years at WING where she developed into ace account executive; in programming with WSAI



**Bob Rice**

Acct. executive whose 30 yrs. in show biz, radio gives him flair for injecting showmanship in local campaigns



**Lin Gaston**

WIZE account executive 11 years; knows how to plan local campaign so advertisers get maximum effectiveness

**W. R. (Dick) Martin**

Acting manager; in radio this area 14 years, selling, promotion, play-by-play broadcasting all types of sports events

**Michael Stigel**

Account executive; long and varied air sales career; in area 14 years and has been on WCML staff for nine years

**Ted Kaufmann**

Account executive with WCML four years; air sales generally seven years; Ashland Oil one of his major accounts

*To buy Air Trails Network Stations write, wire or phone collect*

Any **H-R Representatives** office

NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

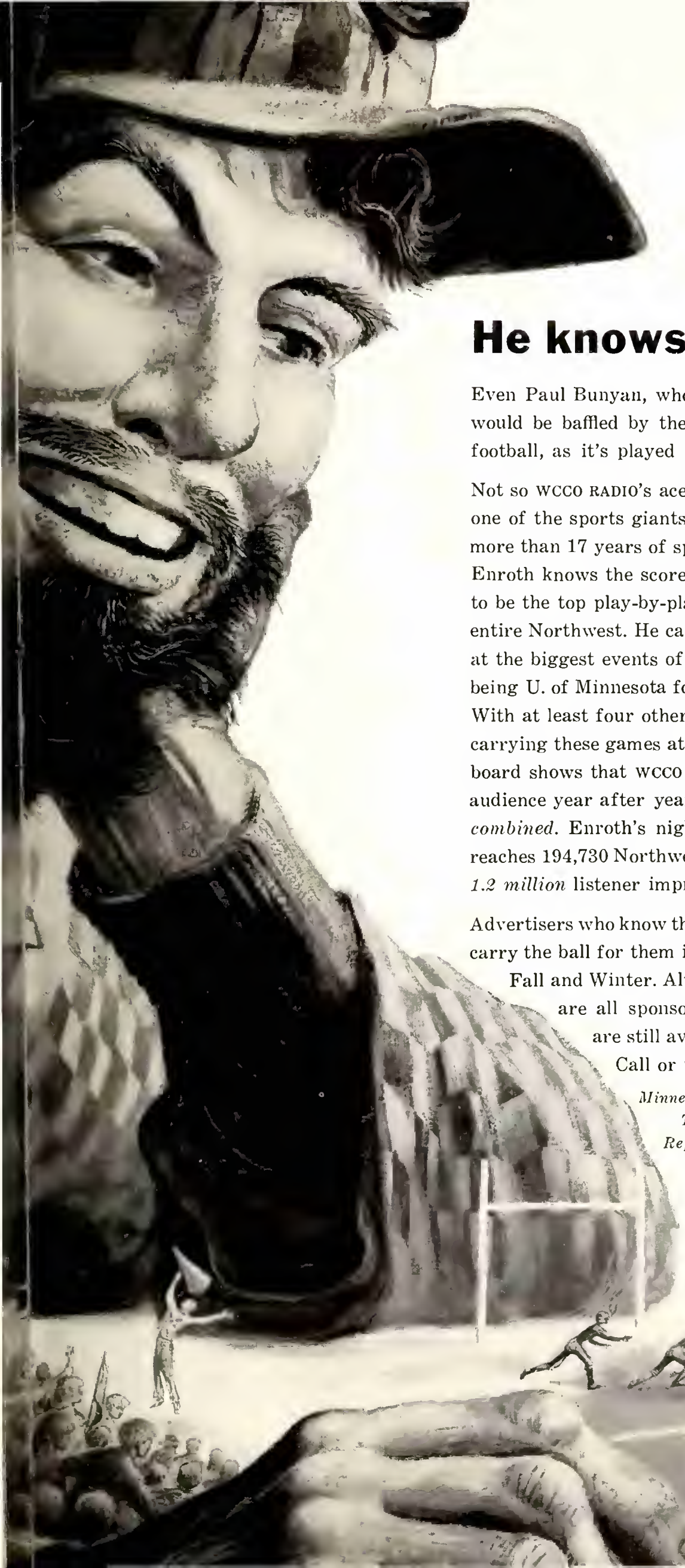
or

**Pat Williams**

**WING**

121 N. MAIN STREET, DAYTON, OHIO  
HEMLOCK 3773





## He knows the score!

Even Paul Bunyan, who excelled at all sports, would be baffled by the complexities of modern football, as it's played today in the Big Ten.

Not so WCCO RADIO's ace sportscaster, Dick Enroth, one of the sports giants of the Northwest. With more than 17 years of sportscasting to his credit, Enroth knows the score so well he's acknowledged to be the top play-by-play broadcaster in the entire Northwest. He calls the plays for WCCO RADIO at the biggest events of the year—the biggest being U. of Minnesota football. And what happens? With at least four other Twin Cities stations carrying these games at the same time, the scoreboard shows that WCCO commands a bigger audience year after year than *all the other stations combined*. Enroth's nightly sports roundup reaches 194,730 Northwest homes a week—delivering 1.2 million listener impressions every week!

Advertisers who know the score will let Dick Enroth carry the ball for them in the Northwest this

Fall and Winter. Altho' his football broadcasts are all sponsored, participations are still available in his evening show.

Call or wire **WCCO RADIO**

*Minneapolis-St. Paul*

*The Northwest's 50,000-watt Giant*

*Represented by*

*CBS Radio Spot Sales*



## MORE "FIRSTS" FOR WLAC'S ESSO REPORTER

Nashville station pioneered in election coverage 25 years ago. Still leads the field.



9:30 PM, SENATOR ESTES KEFAUVER, in his headquarters in the Maxwell House, came to WLAC's Esso Reporter first to broadcast his' (2 to 1) victory message.



10:30 PM, CONGRESSMAN J. PERCY PRIEST discussed his landslide win with F. C. Sowell, WLAC's general manager, a practice the two have observed for 14 years. The popular Tennessee Congressman always makes WLAC his first port of call.



11:25 PM, GOVERNOR FRANK G. CLEMENT made the first acknowledgment of his overwhelming victory to listeners tuned to WLAC. As always, Your Esso Reporter was "ready."

When it's LEADERSHIP that's wanted, either in public relations or advertising, most people turn to . . .

### WLAC

Broadcasting Service of

### Life and Casualty

Insurance Company of Tenn.

Guilford Dudley, Jr., President  
Home Office Nashville, Tennessee

## New developments on SPONSOR stories



The Storecaster, which looks like an ornamental lamp, houses an fm receiver



**See:** Storecasting status and developments

**Issue:** 13 July 1953, page 136

**Subject:** Storecast Corp. of America debuts "music lantern"

Storecast Corp. of America, a super market advertising-merchandising system which claims to have sold more commercial fm time during the past seven years than all other sponsors combined, expects to double its sales within the next year. Major reason for the expected growth is a music lantern device affixed to the top of a grocery counter.

The innovation, called The Storecaster, serves several purposes. It broadcasts fm music and announcements to the shoppers; it's a point-of-sale display medium; it can serve as a section marker; it can be used to illuminate the store during and after store hours.

The Storecaster was developed only a few months ago but already is in or contracted to be installed in super markets of First National Stores, American Stores Co., Dillbert's, D'Agostino Brothers, Shopwell, Roulston and Champagne Markets. Storecast Corp. plans to set up The Storecaster in connection with its current in-store broadcast operations in New York, Southern New England, Philadelphia and Chicago. ★ ★ ★



**See:** "Tv ups sales \$2 million in 2 years for Chicago sports store"

**Issue:** 16 November 1953, page 42

**Subject:** Mages Stores for Sport puts two-thirds of budget in tv

The Midwest's largest sporting goods retailer, Mages Stores for Sport, increases the number of its stores as its business increases. And since using television for its dominant advertising effort, Mages has increased the number of stores from two (in 1951) to six. Newest store, which opened a few weeks ago on Chicago's West 95th Street, followed by less than two months opening of its first suburban store in Berwyn, Ill.

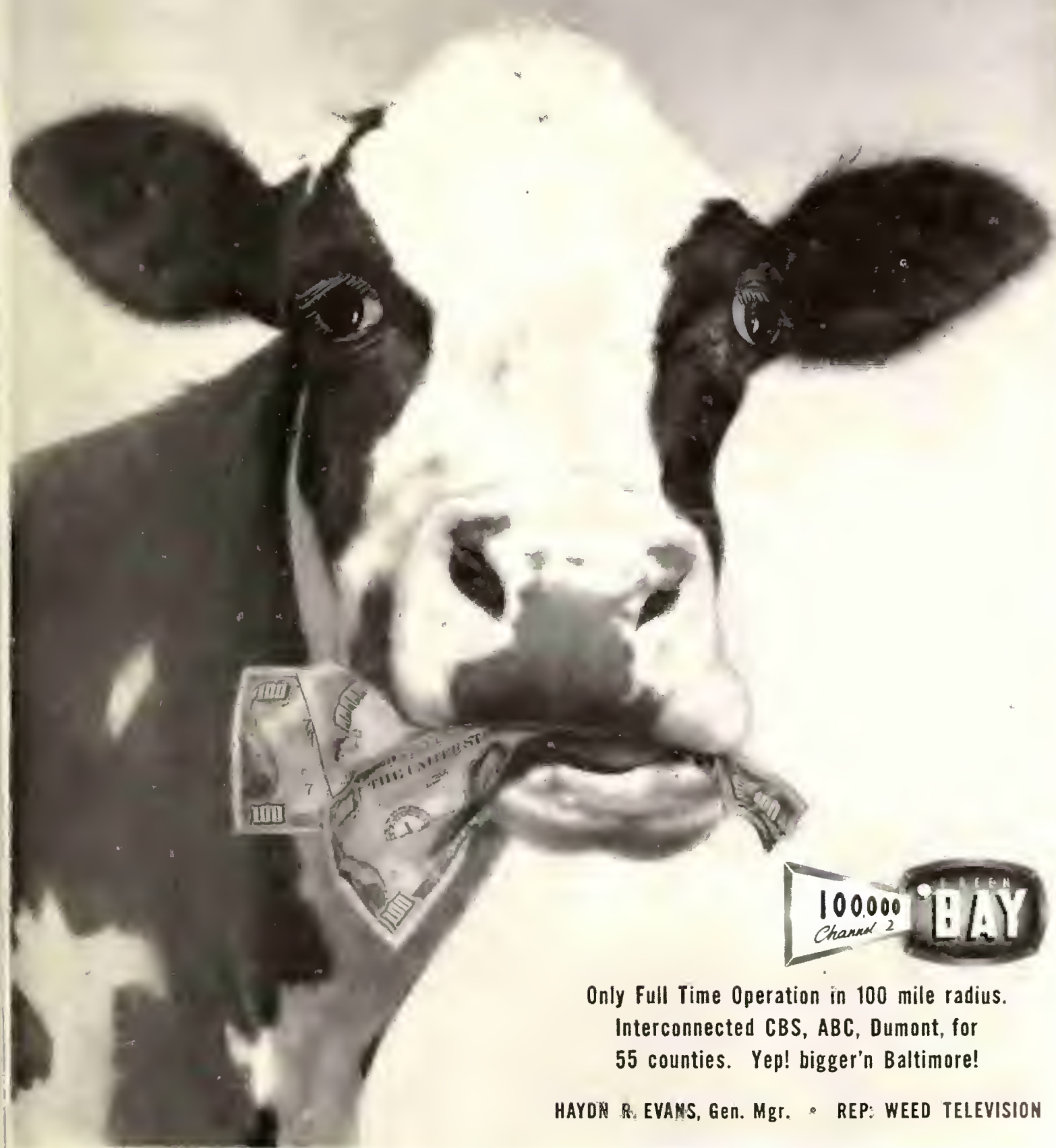
The Mages sales volume last year was \$5 million, and its total advertising budget was \$300,000. About \$200,000 went into television. The 1953 ad budget was 50% greater than 1952's, and the 1954 figure is higher than last year's.

Mages' television advertising is different from many sports retailers. Instead of using sports programs, which appeal mainly to the male members of the audience, it seeks shows which have broad family viewership. ★ ★ ★



# TILLIE VISION

in the *Land of Milk and <sup>M</sup>oney!*



Only Full Time Operation in 100 mile radius.  
Interconnected CBS, ABC, Dumont, for  
55 counties. Yep! bigger'n Baltimore!

HAYDN R. EVANS, Gen. Mgr. • REP: WEED TELEVISION



# *Sunday is Family* *Day* **ON WJAR-TV**

## **"SUNDAY SUPPLEMENT"**

**STARTING SEPTEMBER 19TH!**

### **A NEW CONCEPT IN PROGRAMMING**

For the first time anywhere, a 2 hour program integrating morning devotion and family entertainment.

### **SUNDAY MAGAZINE SUPPLEMENTS**

Articles of interest selected from leading Sunday supplements such as the Chicago Tribune, Washington Star, Philadelphia Inquirer, Buffalo Courier, Cleveland Plain Dealer and many, many more.

### **PIPSQUEAK PARADE**

Talented youngsters perform. Cartoons and Westerns, too!

★ **Starring Betty Adams**  
known to thousands of WJAR-TV  
viewers for over 2 years!

### **NEWS AND WEATHER**

The latest news plus weather reports for Sunday drivers and sports enthusiasts.

### **RELIGION**

Sunday morning devotions, inspirational messages. Bible stories for the entire family.

### **GUESTS**

People who make the Sunday Supplement news.

### **TIME PERIOD**

10 a.m. to 12:00 noon starting September 19th.

### **COST**

One minute slide, live or film participation \$65.00.



National Sales Representatives—WEED Television • NBC Basic • ABC—Dumont-Supplementary



4

## BIG REASONS FOR THIS YEAR'S TV COST JUMP

1. Color "spectaculars" on NBC TV, extravaganzas of Chrysler and Westinghouse on CBS TV have boosted price of top variety, dramatic talent sky high as result of competitive bidding. Other shows boost budgets to keep pace with big audience pull of the spectaculars
2. ABC TV's nighttime lineup this fall is providing strong competition as sponsors on that tv web spend more in attempt to lure audiences away from other three networks. Again, this triggers off cycle of big spending by rivals on the NBC and CBS television networks
3. Many shows that used to be on every week are upping budgets and reducing the number of times aired to thrice-monthly or alternate weeks. Sponsors, too, are splitting costs with cosponsorship, upping prices of their tv segments but holding down total television costs
4. Network lineups at night on three biggest webs will be considerably longer this season. Some sponsors are upping show budgets, feeling that by spreading costs on longer lineup they are holding to the same cost per 1,000 or are increasing net costs only slightly

# Tv show costs: why they went through the roof

**Networks, sponsors are waging a major battle for viewers**

If network tv production costs were considered high in past seasons, this year they've gone through the roof.

*Milton Berle*, traditionally an example of high cost in tv, will cost \$80,000 a week this fall—a 14% increase.

*Red Buttons*, which last season cost General Foods \$22,000 weekly for production on CBS TV, will cost Pontiac \$30,000—an increase of 37%—on NBC TV, excluding time costs.

*Danger*, long an example of medium-priced show production, will cost its alternating sponsors \$14,000 weekly this year—up 40% from last year.

*Colgate Comedy Hour* will go up more than 14% this season. The hour-long show now costs \$80,000.

*Jo Stafford*, a quarter-hour musical, will be up 20% to a new level of \$12,000 per telecast.

*You Are There* is jumping 17% to a new cost of \$24,000.

*Honestly Celeste*, which Bristol-Myers is substituting for *Man Behind the Badge*, will cost 85% more than the previous B-M show in the same time period.

*Toast of the Town*, longest-running variety show in network tv, will cost \$32,500 weekly—up 9% over last year's figure.

These aren't isolated cost jumps. A SPONSOR survey of network tv reveals the average *nighttime* program will

cost 25% more this year than last. (The increase spread over both day and night programing is less, but is at least 10% or more, excluding time.)

These average increases don't include the "spectaculars" since they were not on the air last season in any great number. Spectaculars on NBC TV will cost about \$300,000 each of which two-thirds is program cost.

What's behind the present upward trend of network tv production costs when last year they seemed to be leveling off? Are these high costs neces-



*Costs of all  
Sponsored TV  
shows (see following pages)*



NBC TV

**\$200,000 apiece**

HIGHEST PRICED WEEKLY SHOW

Take Your Seat CBS TV

**\$72,000**

LOWEST-PRICED WEEKLY SHOW

Sports Spot CBS TV

**\$1,500**

AVERAGE PRICE OF ONE-HOUR DRAMA

**\$35,000**AVERAGE PRICE OF HALF-HOUR  
SITUATION COMEDY**\$26,000**

AVERAGE PRICE OF HALF-HOUR DRAMA

**\$21,500**AVERAGE PRICE OF WEEKLY HALF HOUR  
QUIZ OR GIVEAWAY SHOW**\$11,300**AVERAGE WEEKLY PRICE OF  
DAYTIME SERIALS**\$9,350**

sary? Will they reduce the efficiency of tv as an advertising medium?

An analysis of all network tv program costs, as compiled by SPONSOR, helps provide some of the answers. (SPONSOR's chart of network tv show costs this fall starts on page at right.)

Four main tides are sweeping show costs upward:

1. *Color and the "spectaculars"*: NBC TV is spearheading the drive to get color set sales off the ground and color tv into advertiser's air plans. To do this NBC TV is striving for excitement through tremendous investments in showmanship. So far the spectaculars are having a strong effect in pushing up: (a) the price of top-name variety talent as competition between the spectaculars and the regular variety shows sharpens; (b) the price of neighboring or competing tv shows which are forced to keep pace with the "specs."

2. *Competition from ABC TV*: Until last year the network battle for big audiences in the prime evening hours was fought mostly by two major networks. Now it's three. ABC TV, whose billings will be more than 80% bigger this year than last, is making a strong bid for nighttime ratings on Tuesdays, Wednesdays and Thursdays. Almost all of the NBC and CBS TV shows across from the biggest ABC TV shows (*Disneyland*, *U. S. Steel Theatre*, *Danny Thomas* and others) are upping production budgets to compete with ABC TV. Du Mont, whose billings are up some 30% this year, will provide additional nighttime competition.

3. *"Buy part of a show" theory*: According to network estimates, there will be about 20% more multiple sponsorship, cosponsorship and alternating sponsorship in network tv this fall. And clients seem more willing to absorb a production cost increase if it hits them every other week, or if they are buying a portion of a show. In the case of network-controlled packages like *Danger*, sponsors will compromise with rising production costs by dropping back to alternate-week or cosponsorship, rather than drop out.

4. *"Cost-per-1,000" buying*: Nighttime station lineups on the three largest tv networks will be considerably longer this year. Where total bud-

get is not of primary importance, tv network clients tend today to spend more on a tv show. Their reasoning: They are holding the line on cost-per-1,000 by spreading the show on a larger web and attracting bigger audiences. The trouble, of course, is that the smaller markets often represent higher cost-per-1,000 than the larger cities with their greater concentration of sets.

These four pressures, and various combinations of them, explain most of the cost jumps this fall in network tv although normal increases in talent contracts are also a factor.

But the fact remains that, whatever the reason for the increases, the network tv advertiser this season has little choice but to go along. The majority of clients are on a merry-go-round and dare not let go.

As a J. Walter Thompson agency man put it to SPONSOR:

"Tv's sales impact has become so integral to selling a nationally advertised product in the U. S. and time is still at so much of a premium, few advertisers will even dream of pulling out. There are too many others willing to take the vacancy—even if it means spending more money."

It is this precise situation which gives the networks the opportunity to package and sell shows with increased price tags and to insist on high-grade shows in their lineups. You can't air a show which smells like low ratings in the middle of a costly lineup on NBC or CBS TV this fall. The networks insist that time slots are their own valuable property and that the advertiser must not devalue a time period with a show that will lose audience for an entire evening block.

It is this philosophy which further explains the 40% increase in cost of *Danger*, for example, which used to run back-to-back with *Suspense*. It's understood that CBS TV lowered the boom on this pair of shows, claiming they weren't strong enough to match the tough Tuesday night competition on NBC and ABC TV. Result: *Suspense* got the axe. *Danger* moved into the *Suspense* spot at a higher price and *Life with Father* moved into the old *Danger* spot, also at a price hike.

At NBC TV, some of the network pressure to fall in line with its "big show" thinking has been even stronger. U. S. Tobacco's *Martin Kane* was bonced from NBC TV's Thursday-night lineup to make room for the first

Please turn to page 102

costs

SPONSOR



Costs of all  
sponsored TV  
shows

Estimated by

SPONSOR

Chart lists only sponsored network television shows, does not include participation programs. COSTS: All figures refer to average weekly show costs, cover talent and production only. They do not include commercials or time charges. Costs are gross (include 15% agency commission) to the client. SYMBOLS: \*Show is on three out of four weeks in same time slot as spectacular. †Includes price of tape of tv show used on radio. ‡Simulcast. §Daytime show with same title as evening show. Costs appear in network tv comparagraph every other issue.

## ABC TV sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
<i>Break the Bank</i>	<b>\$12,500</b>	Quiz	30 min. 1 wk	Chrysler Corp.	Grant
<i>Carvalcade of America</i>	<b>\$35,000</b>	Drama-history	30 min. 1/wk	Du Pont	BBD0
<i>Chi. Bears &amp; Chi. Cardinals</i>	<b>\$17,000</b>	Sports	Various 1 wk	Standard Oil of Indiana	D'Arcy
<i>Disneyland</i>	<b>\$63,000</b>	Miscellaneous	1 hr. 1/wk	American Motors, Derby Foods, American Dairy	Geyer, Mc-E, Campbell-Mithun
<i>Dollar a Second</i>	<b>\$12,500</b>	Aud.-partic. quiz	30 min. 1/wk	Mogen David Wine	Weiss & Geller
<i>Elgin Hour</i>	<b>\$32,000</b>	Drama	1 hr. 1/wk	Elgin Watches	Y&R
<i>John Daly News</i>	<b>\$6,000</b>	News	15 min. 2 wk	Tide Water Oil	Buchanan
<i>Jamie</i>	<b>\$17,500</b>	Drama	30 min. alt wks	Duffy-Mott Co.	Y&R
<i>Kraft Tv Theatre</i>	<b>\$22,000</b>	Drama	1 hr. 1/wk	Kraft Foods	JWT
<i>Lone Ranger</i>	<b>\$13,000</b>	Western	30 min. 1/wk	General Mills	D-F-S
<i>Make Room for Daddy</i>	<b>\$28,000</b>	Situation comedy	30 min. 1 wk	Am. Tobacco, Dodge	SSCB Grant
<i>Martha Wright</i>	<b>\$8,000</b>	Musical	15 min. 1 wk	Packard	Maxon
<i>Masquerade Party</i>	<b>\$11,000</b>	Panel quiz	30 min. 1/wk	Remington Rand, Knomark Mfg.	Y&R, Emil Mogul
<i>Ozzie &amp; Harriet</i>	<b>\$30,000</b>	Situation comedy	30 min. 1 wk	Lambert Pharm., Hotpoint	Lambert & Feasley, Maxon
<i>Pepsi-Cola Playhouse</i>	<b>\$24,000†</b>	Drama	30 min. 1 wk	Pepsi-Cola	Biow
<i>Ray Bolger</i>	<b>\$28,000</b>	Book-musical	30 min. 1/wk	Lehn & Fick	Lennen & Newell

(Listing continues next page)

**\$3,000** "U. S. Steel Theatre" is one of keystones in ABC TV fall lineup. Competitors are upping budgets to meet rivalry

**\$27,000** "Lassie," on CBS TV for Campbell Soup, is typical of up-graded quality of half-hour dramatic programing





## ABC TV sponsored shows (continued)

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
<i>Rin-Tin-Tin</i>	\$28,000	Adventure	1/2 hr. 1 wk	National Biscuit Co.	K&E
<i>Saturday Night Fights</i>	\$21,000	Sports	45 min. 1 wk	Bayuk Cigar	Ellington
<i>Smilin' Ed McConnell</i>	\$4,500	Children's adventure	30 min. 1 wk	Brown Shoe	Leo Burnett
<i>So You Want to Lead a Band</i>	\$12,000	Musical aud. partic.	30 min. 1 wk	Brillo	JWT
<i>Space Patrol</i>	\$6,500	Children's	30 min. 1 wk	Nestle, Ralston-Purina	Cecil & Presbrey, Gardner
<i>Stop the Music</i>	\$16,000	Quiz	30 min. 1 wk	Exquisite Form, Quality Goods Mfg.	Grey
<i>Stu Erwin Show</i>	\$17,000	Situation comedy	30 min. 1 wk	Liggett & Myers	C&W
<i>Super Circus</i>	\$10,000	Children's	1 hr. 1 wk	Kellogg, Mars	Leo Burnett
<i>T-Men</i>	\$16,000	Mystery-documentary	30 min. 1 wk	Chevrolet	Campbell-Ewald
<i>Twenty Questions</i>	\$10,800	Quiz panel	30 min. 1 wk	Florida Citrus Comm.	JWT
<i>U.S. Steel Hour</i>	\$35,000	Drama	30 min. 1 wk	U.S. Steel	BBDO
<i>Voice of Firestone</i>	\$18,000†	Musical	30 min. 1 wk	Firestone Tire & Rubber	Sweeney & James
<i>Walter Winchell</i>	\$17,500	News	15 min. 1 wk	Green Watch, American Safety Razor	Mc-E
<i>Washington Redskins</i>	\$18,000	Sports	Variety 1/wk	American Oil	Katz
<i>You Asked For It</i>	\$11,500	Quiz	30 min. 1/wk	Skippy Peanut Butter	Gulld, Bascom & Borghesi

## CBS TV sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
<i>Abbott &amp; Costello</i>	\$9,000	Comedy	30 min. 1/wk	Campbell Soup	Leo Burnett
<i>Art Linkletter's House Party</i>	\$20,000	Aud. partic.	30 min. 5/wk	Lever Bros., Pillsbury Mills, Kellogg, Hawaiian Pineapple Co.	BBDO, Leo Burnett, Leo Bur Ayer
<i>Barker Bill's Cartoons</i>	\$4,000	Children's	15 min. 2/wk	General Mills	Esty
<i>Beat the Clock</i>	\$11,000	Aud. partic.	30 min. 1 wk	Sylvania Electric	Cecil & Presbrey
<i>Big Payoff</i>	\$9,500	Aud. partic.	30 min. 3 wk	Colgate	Esty
<i>Blue Ribbon Bouts*</i>	\$30,000	Boxing	Duration of fight 3 wks/mo	Pabst Brewing	Warwick & Legler
<i>Brighter Day</i>	\$9,500	Sono opera	15 min. 5/wk	Procter & Gamble	Y&R

**\$28,000**

"Medic," Dow Chemical sponsored alternate for part of Monday NBC TV spectaculars, is new, well-produced show

**\$40,000**

"Durante" and "O'Connor" half-hour shows will, a portion of Saturday-night spectaculars for







**\$10,000** "Secret Storm" is typical of newest crop of tv soap operas. Cost of show is four times that of radio serials

**\$15,000** "Morgan Beatty" is new tv version across-the-board on Du Mont of long-time Alka-Seltzer radio newscast

### CBS TV sponsored shows (continued)

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
<i>Burns &amp; Allen</i>	<b>\$24,000</b>	Situation comedy	30 min. 1/wk	Carnation Co., B. F. Goodrich	Erwin, Wasey, BBDD
<i>Captain Midnight</i>	<b>\$16,000</b>	Children's adventure	30 min. 1/wk	Wander Co., General Mills	Tatham-Laird
<i>Climax*</i>	<b>\$50,000</b>	Drama	1 hr. 3 wks mo	Chrysler Corp.	Mc-E
<i>Contest Carnival</i>	<b>\$5,500</b>	Quiz	30 min. 1/wk	Quaker Dats	Bryan Houston
<i>Danger</i>	<b>\$14,000</b>	Mystery-detection	30 min. 1/wk	Nash-Kelvinator, Block Drug	Geyer, Cecil & Presbrey
<i>December Bride</i>	<b>\$28,000</b>	Situation comedy	30 min. 1/wk	General Foods	B&B
<i>Doug Edwards News</i>	<b>\$22,500</b>	News	15 min. 5 wk	Whitehall Pharmacal, Amer. Tobacco, Avco Manufacturing, Pharmaceuticals	SSCB, SSCB, Earl Ludgin, Kletter
<i>Father Knows Best</i>	<b>\$30,000</b>	Situation comedy	30 min. 1/wk	P. Lorillard	Y&R
<i>Four Star Playhouse</i>	<b>\$25,000</b>	Drama	30 min. 1/wk	Parker Pen, Singer Sewing Machine	JWT, Y&R
<i>Gene Autry</i>	<b>\$28,000</b>	Western	30 min. 1/wk	Wrigley Gum	R&R
<i>GE Theatre</i>	<b>Various**</b>	Drama	30 min. 1/wk	General Electric	BBDD
<i>Godfrey's Friends</i>	<b>\$45,000</b>	Variety	1 hr. 1/wk	Toni, Pillsbury, General Motors	Weiss & Geller, Leo Burnett, FC&B
<i>Godfrey's Talent Scouts</i>	<b>\$20,000</b>	Musical-variety	30 min. 1/wk	Thos. J. Lipton	Y&R
<i>Guiding Light</i>	<b>\$10,000</b>	Soap opera	15 min. 5 wk	Procter & Gamble	Compton
<i>Halls of Ivy</i>	<b>\$51,000</b>	Situation comedy	30 min. 1/wk	International Harvester, National Biscuit Co	Leo Burnett, Mc-E
<i>Honestly Celeste</i>	<b>\$26,000</b>	Situation comedy	30 min. 1/wk	Bristol-Myers	Doherty, Clifford, Steers & Shenfield
<i>I Love Lucy</i>	<b>\$35,000</b>	Situation comedy	30 min. 1/wk	Philip Morris	Biow
<i>I've Got a Secret</i>	<b>\$10,000</b>	Panel-quiz	30 min. 1/wk	R. J. Reynolds	Esty
<i>Jack Benny</i>	<b>\$55,000</b>	Comedy-variety	30 min. alt wks	American Tobacco	BBDD
<i>Jackie Gleason</i>	<b>\$72,000</b>	Comedy	1 hr. 1/wk	Schick, Nestle, Sheaffer Pen	Kudner, Bryan Houston, Russel Seeds
<i>June Froman</i>	<b>\$11,000</b>	Musical	15 min. 1/wk	General Electric	BBDD
<i>Jo Stafford</i>	<b>\$12,000</b>	Musical	15 min. 1/wk	Gold Seal	Campbell-Mithun
<i>Lassie</i>	<b>\$27,000</b>	Drama	30 min. 1/wk	Campbell Soup	BBDD

(Listing continues on page 82)

\* "GE Theatre" includes four special holiday shows by Fred Waring at \$32,000 each; 12 film shows, \$30-10,000 each; 26 live shows \$27,000 each.



# Where does network radio go from here?

**SPONSOR asked questions like this of key network executives. Their answers indicate all possibilities, even for radical changes, are being evaluated**

*Appointment of a special NBC Radio Affiliates Committee to make a searching study of every aspect of network operation underlines the degree to which the industry is engaged in reevaluation of network radio. Committee was formed just after completion of article starting at right. Among the topics committee may explore, SPONSOR learned, are some of these article covers. Committee formation was announced by Robert D. Swezey, WDSU, New Orleans, chairman executive committee of NBC Radio affiliates. (See SPONSOR Report, page 1.)*

**W**here is network radio headed? Will the radio networks of two or three years hence be radically different from the networks as they are today?

These are some of the longer-range questions admen have been asking as they've watched network billings decline and signs of affiliate dissatisfaction mount.

To try and piece together some of the answers, SPONSOR has been holding a series of conversations with top-level executives at the four radio networks. Given the opportunity to speak freely without identification, network executives discussed these theories about network radio's future:

1. The theory that network radio may become a program service, selling shows on tape to stations instead of

to advertisers.

2. The theory that network radio may become a program service but retain the use of telephone lines for transmission of shows to stations.

3. The theory that network radio may eventually be programmed with the sound tracks of television shows or with simulcasts.

Speculative stories hinting at these and other eventualities have appeared in the trade press in recent months. Here, shorn of rumor and innuendo, are the frank observations of men who are shaping policy. The point should be made at the outset, however, that while network officials have looked into the future they are putting the emphasis in their day-to-day operations on selling network radio. More sales, sales to new clients, are the objective for today.

It is the first two theories which SPONSOR's sources regard as most worthy of immediate discussion.

**Theory 1:** Both network executives and affiliates have expressed interest in at least exploring a new form of network radio in which the network would act as a supplier of programming which stations could then sell to local or national spot advertisers without network aid.

The most radical version of this form of operation would abolish network lines. The networks would put their shows on tape and mail them to stations. Actually the networks would not be networks at all in the classical sense; and they wouldn't be networks in any sense unless they retained some form of option time and sold only to "affiliates" of their program service.

If there were no option time and no "affiliates," the radio networks would

Musterole is new ABC client for weekend news with Milton Cross (shown below)



Nighttime strips like Amos 'n' Andy on CBS are gaining favor with programmers



Part of new MBS Madeleine Carroll show may be turned over to stations to sell





## Big emphasis at radio networks is still on selling rather than radical policy changes

Network executives feel immediate salvation of economic woes will have to come from attraction of new clients rather

than changes in mode of operation—though they don't rule out evolution. One of new clients on NBC Radio this fall is Nutrilite, vitamin and mineral brand. It's never used network before, is going all out to arouse the trade now that it's bought Dennis Day show. Mailing pieces sell concept of network radio to the trade, stressing set saturation, mass audience. Nets feel that if they can convince clients net radio offers them important merchandising excitement values plus low-cost circulation they'll have big part of their problem solved.

then become syndicators or, to bring the comparison closer to home, like the syndicated film divisions of their sister networks.

At this point it should be made clear that the fact such an eventuality has been explored is no indication that the networks are sympathetic toward the idea. They are not. But going to the extreme of a taped program service has been considered in some network circles because:

1. It was felt that all possible paths should be explored in the effort to analyze the situation honestly and remorselessly.

2. If the networks are to cut back on their use of telephone lines at all, they can't go half-way. The networks pay fixed fees ranging from \$2 to \$3 millions annually for telephone lines. This is a flat rate paid no matter how many hours the lines are used weekly. It isn't economically practicable, the networks believe, for them to use the lines less and pay less.

The reasons: As long as the lines are hooked up they involve fixed overhead or AT&T. They are high-quality lines, specially balanced for music and other radio needs. The phone company can't use them for its other services. So it boils down to the fact that if the networks were to abandon part of their line programming, at night for example, it would be no saving; going whole hog would be necessary if over-

**NUTRILITE**  
PRESENTS THE  
**DENNIS DAY SHOW**  
OVER  
**NBC**  
NATIONAL BROADCASTING COMPANY  
COAST TO COAST... 2 HAWAIIAN ISLANDS

**RADIO IS GETTING BIGGER!**

**104,977,000 PEOPLE**  
(15 years or older) CAN listen to radio anytime.

Actually, 73,102,000 DO listen to radio on an AVERAGE OF 2.9 HOURS A DAY!

And WHERE TELEVISION IS AVAILABLE...  
40,000,000 of the 41,000,000 available adults listen to RADIO (just under 3 hours a day!)

**THERE ARE 295% MORE RADIOS THAN TV SETS IN THE U.S.!**

**in 1952**  
10,800,000 new radios were purchased.

**in 1953**  
13,500,000! ...an increase of 20%!  
92.4% of all post-war automobiles have radios!

**IN FACT, A NEW RADIO SET IS PURCHASED EVERY 2 1/2 SECONDS!**

**EACH YEAR, MORE AND MORE NEW RADIOS ARE BOUGHT...**

**YES... RADIO** PROPERLY USED AND EFFECTIVELY FOLLOWED UP... CAN MAKE NUTRILITE A WELCOME, FAMILIAR, AND TRUSTED FRIEND IN EVERY HOME IN AMERICA!

head were to be cut through elimination of lines.

But these are the drawbacks the networks found in this radical departure:

1. It's felt that the program service field is already well served and that the syndicators already in the field have a big competitive edge. The webs might only be jumping from the frying pan into the fire.

2. While tape sounds economical it's believed that it would be more expensive than lines unless the tapes were constantly erased and re-used.

For these and other reasons retention of network lines, whatever form net operation takes, is considered the more logical course.

tion of network lines, whatever form net operation takes, is considered the more logical course.

**Theory 2:** A less drastic way to set up a program service would retain the use of telephone lines but with networks selling all their programs to affiliates for a fixed price per program. Stations would then sell the shows locally. This is commonly referred to as an "AP (Associated Press) service." This phrase recurred again and again in SPONSOR's talks with the networks.

Here's how one important network executive explains it:

"It seems to me that the best programming can be done nationally and the best selling can be done locally. Increasing spot radio and local radio sales bear out the latter contention. If this is so, then perhaps some kind of AP service will one day turn out to be the answer. If radio is assuming a newspaper pattern, then maybe we should go all the way. Just as the AP provides news from a central source by teletype as it occurs, so can radio provide programming from a central source via telephone lines. Just as advertisers buy newspapers locally, except for supplements, so can advertisers

(Please turn to page 112)

### Network execs evaluated these radical eventualities

- Possibility of net radio becoming a service which sells programs on tape to stations not to advertisers.
- Possibility of net radio becoming a program service, yet retaining network lines; the "AP approach."
- Possibility of programming net radio with sound tracks of television shows or simulcasts of programs.



## GREEN MAKES IT YELLOW

Maybe you've often wondered why butter has a deep yellow color at this season. Well, in the Spring, cows start eating luscious green grass which, through a miracle of nature, gives the butter a natural yellow color -- and a very rich flavor. Our Hotel Bar Butter is especially delicious and I hope you'll do me -- and yourself -- a favor by buying some. It's really grand. *A.L. -- the Butter Man.*

today ask for **FARM FRESH...**

# HOTEL BAR BUTTER

*Hotel Bar was veteran newspaper advertiser. Copy was even written by company's board chairman, Albert Lowenfels (below). Last January firm decided it could make radio fit their sales needs by airing all announcements on Wednesday and Thursday*



*Now Hotel Bar spends \$50,000 a year in radio. It merchandises heavy campaign to grocers with flyer (below). Ingenious coupling of 5-second butter I.D.'s with 20-second margarine announcements bolsters margarine brand, increases listener remembrance*



# A. L., the

**Long a print advertiser,**

**H**otel Bar Foods is an old-time print advertiser, one of those accounts that seems wedded to small-space newspaper ads. For eight years the owner of the company even wrote his own copy, signing it A.L., the butter man (see cuts at left).

But late last year Hotel Bar, which has a reputation for innovation among New York creameries, decided to try radio.

Today it's spending at the rate of \$50,000 a year for announcements in the New York market, more than it ever spent in newspapers. The results?

"After we started our first 13-week campaign over WCBS early in 1954, sales hit an all-time high."

That's a quote from A.L., the butter man, otherwise known as Albert Lowenfels, chairman of the board of Hotel Bar Foods.

Hotel Bar represents several trends in radio advertising today. The company is:

1. One of the many clients, particularly food accounts, who have recently discovered they can use radio instead of relying solely on newspaper shopping pages.

2. One of the "vertical saturation" sponsors who've been coming into radio. Hotel Bar bunches up its announcements on heavy shopping days instead of spreading itself thin over a whole week. This is the pattern department stores and others are turning to in order to make radio fit their sales needs.

3. One of the clients who use announcements as short as eight words in length. These are the radio adaptations of television I.D.'s which have been used increasingly of late.

At the same time Hotel Bar is different from practically any client you can name. It's in the unique position of not being able to mention the name

## case history

SPONSOR



# Butter man, switches to radio

**Foods has hit record butter sales, boosted new margarine brand with radio**

of its one best-known product in advertising for a second and newer product. That is, the firm can't mention its Hotel Bar Butter in either print or air advertising for its Happy Boy Margarine. New York state law forbids any mention of butter in a margarine ad to protect consumers against confusion of the two.

Spot radio's flexibility, however, and an ingenious coupling of its short-short radio announcements with 20-second messages solved this problem for Hotel Bar.

Hotel Bar's current air campaign consists of 42 five-second I.D.'s and 20-second station breaks a week on WNBC, New York. Its agency is Coordinated Advertising.

The 69-year-old company claims first place in New York salt butter sales. It introduced its margarine two years ago, immediately after the New York State ban on coloring margarine yellow had been lifted. (Yellow coloring for margarine is now legal in 46 states.) Happy Boy margarine ranked fifth in New York sales according to a consumer survey of 1,080 retail stores made by the *Journal-American* in October 1953.

When a company puts out two similar products it often seeks to tie both products together in its advertising. Hotel Bar's first step in relating the two: the initials of its butter brand and the margarine are the same (Hotel Bar Butter, Happy Boy Margarine).

Here's how the two brands are related on radio:

I.D.'s and station breaks are scheduled only on Wednesdays and Thursdays—heaviest super market shopping days. A total of 22 announcements run on Wednesday, 20 on Thursday between 8:00 a.m. and 6:00 p.m. The I.D.'s consist of eight words advertising Hotel Bar Butter. The 20-second breaks are devoted entirely to the margarine.

Each butter I.D. is planned in conjunction with a station break for the margarine and precedes the margarine

announcement. For example, at 8:00 a.m. Wednesdays the first I.D. of the day plugs butter. Just five minutes later, at 8:05 a.m., there's a 20-second station break for margarine. At 8:30, another butter I.D. At 9:35, a margarine station break. And so on through the day. Copy for the margarine ties in with the butter I.D.'s by pointing out that the margarine is a product of Hotel Bar Foods.

"The proximity of the butter and margarine announcements works for us in two ways," says Lester Wolff, president of Coordinated Advertising and account executive for Hotel Bar.

"First, the identification of Happy Boy Margarine with Hotel Bar Butter is strengthened by having the two announcements close together in time. Second, listener remembrance of both commercials increases because they hear the Hotel Bar name in two separate announcements which are delivered.

(Please turn to page 108)

"We have to sell 130,000 pounds of butter and margarine a week to pay for our radio advertising, but it's worth it," says Fred Lowenfels, firm's president (below "listening" to butter)



## HOTEL BAR IS PART OF THESE THREE TRENDS IN RADIO TODAY

1. Firm is among the many sponsors, particularly food concerns, who have found they can use radio instead of relying solely on newspaper shopping pages. More and more old-time print advertisers have converted to radio advertising for the first time.
2. It is one of the "vertical" saturation sponsors who have been coming into radio. That is, Hotel Bar bunches up its announcements on heavy shopping days instead of spreading itself thin over the entire week. This is pattern used by department stores.
3. It is among clients who use announcements as short as eight words in length on radio. These are radio adaptations of tv I.D.'s and have been used often of late. Hotel Bar's agency, Coordinated Advertising, feels repetition makes short pitches effective.





**Clever take-off on mystery shows set  
35% more Bardahl in 1954 than in 1953**

Bardahl is a gas and oil additive designed to clean engines. To sell its product the firm personalized four major threats to smooth function of motors (see right). In each commercial this of roughnecks is defeated by Bardahl, the detective (at left). Same set of commercials has been shown in some markets as long as 18 months. Bardahl spends \$350,000 for spot tv, \$150,000 for spot r

### **The Bardahl caper**

# More loot via the light touch

**C**rime pays for Bardahl Manufacturing Corp. of Seattle, Wash.

This maker of a gasoline and motor oil additive has a bunch of roughnecks called "Blacky" Carbon, "Sticky" Valves, "Gummy" Rings and "Dirty" Sludge covering its territory from Boston to Seattle. And these characters in Bardahl's commercials have been hauling in over 35% more loot this year than last, continuing major gains the company has made ever since 1953 when it began its heavy air advertising.

Bardahl's characters are take-offs on the mobsters who threaten radio-tv mystery heroes at least once a week (see drawings atop these pages). So you wanna know who let these refugees from whodunits loose on the American public?

Well, it started like this. . . .  
(tympani & music)

This story is true. . . .  
(musical theme)

It was 9:37 p.m. in August 1952. Two black cars pulled up in front of Seattle's Rathskeller. Three men got out of the cars and rushed in. They were after the facts. Inside the restaurant they picked a corner table and huddled over Rainier beer and Sauerbraten. The men were John Haydon, Bardahl's advertising manager; Gerald

Tv commercials became so popular that kids like those below use names of Bardahl villains



Hoeck. Bardahl a/e at Wallace MacKay Co.; Marlow Hartung, art director of the agency.

"We want more tv," Haydon demanded.

Hoeck spread paper roughs of tv ideas on the table between the knackwurst and the knoedels.

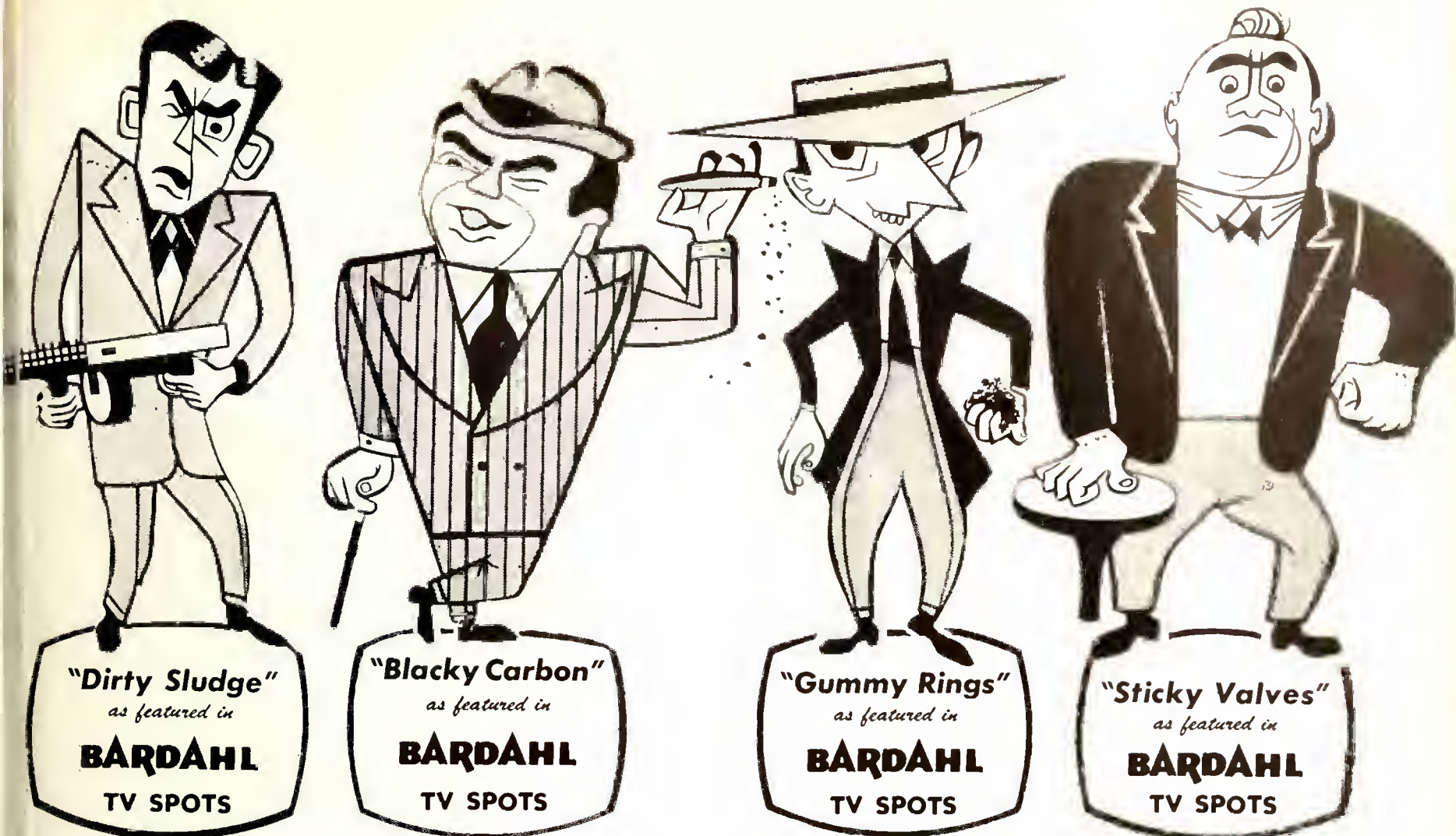
"We're trying to hit men," he rasped.

"Men are hot on tv who-dunnits," Hartung whispered. "Why not do a take-off on a typical tv mystery film?"

No one answered. They couldn't see any reason why the job couldn't be pulled off. And that's how the scheme for Bardahl's tv "crime" commercials was hatched.

That same night these men finished the story outlines and rough dialogue for the first three announcements. The next day the whole agency got on the job and produced the storyboards which were then animated and filmed by Ray Patin Studios in Hollywood.





Authentic touches like dramatic music and sounds were added by Bill Bates of Spots, Inc. in Hollywood. The entire production cost per minute announcement was \$3,000.

Each tv announcement features the four car gangsters: "Blacky" Carbon, "Sticky" Valves, "Gummy" Rings and "Dirty" Sludge. Hero of each animated cartoon, of course, is Bardahl the detective, who arrives on the scene fully armed with a can of Bardahl in his shoulder holster. With Bardahl gas and oil additive he then eliminates the four disturbers of engine peace.

Bardahl executives figured they had a pretty dramatic commercial and decided to sneak-preview it in Hollywood style. When the first work print was ready in January 1953, Ole Bardahl, president of the firm, and Haydon flew to St. Louis to meet Fuchs, whose company is distributor for 28 Midwestern states, and Frank Gerardot, Fuchs' ad manager. Gerardot placed the commercial on KSD-TV, St. Louis, at midnight, and that night the four men sat tensely in a crowded bar to watch the reaction. When Bates' theme music boomed into the bar the fun began.

Says Haydon: "The place grew absolutely silent. Every head, and for

some it was a real effort, lifted to watch the screen. When the commercial was over, men at the bar picked up the gag lines and music. They even created some jokes—many not printable. But one thing was sure: They remembered Bardahl!"

Professional judgment of the Bardahl commercials was equally enthusiastic. For the original series of cartoon commercials Bardahl won the New York Art Directors Club Gold Medal for the best tv commercials of 1953. Other professional groups soon

added their praise: The Advertising Association of the West gave Bardahl's radio commercials (adaptations of the tv approach) its top award and the Southern California Broadcasters Association and the Vancouver, B. C. Advertising and Sales Bureau trophy for the best commercials of the year. The minute tv films also earned the 1953 Advertising Association of the West-Hollywood Ad Club Trophy for the best commercials of the year, the 1954 Los Angeles Art Directors Gold Medal

(Please turn to page 96)

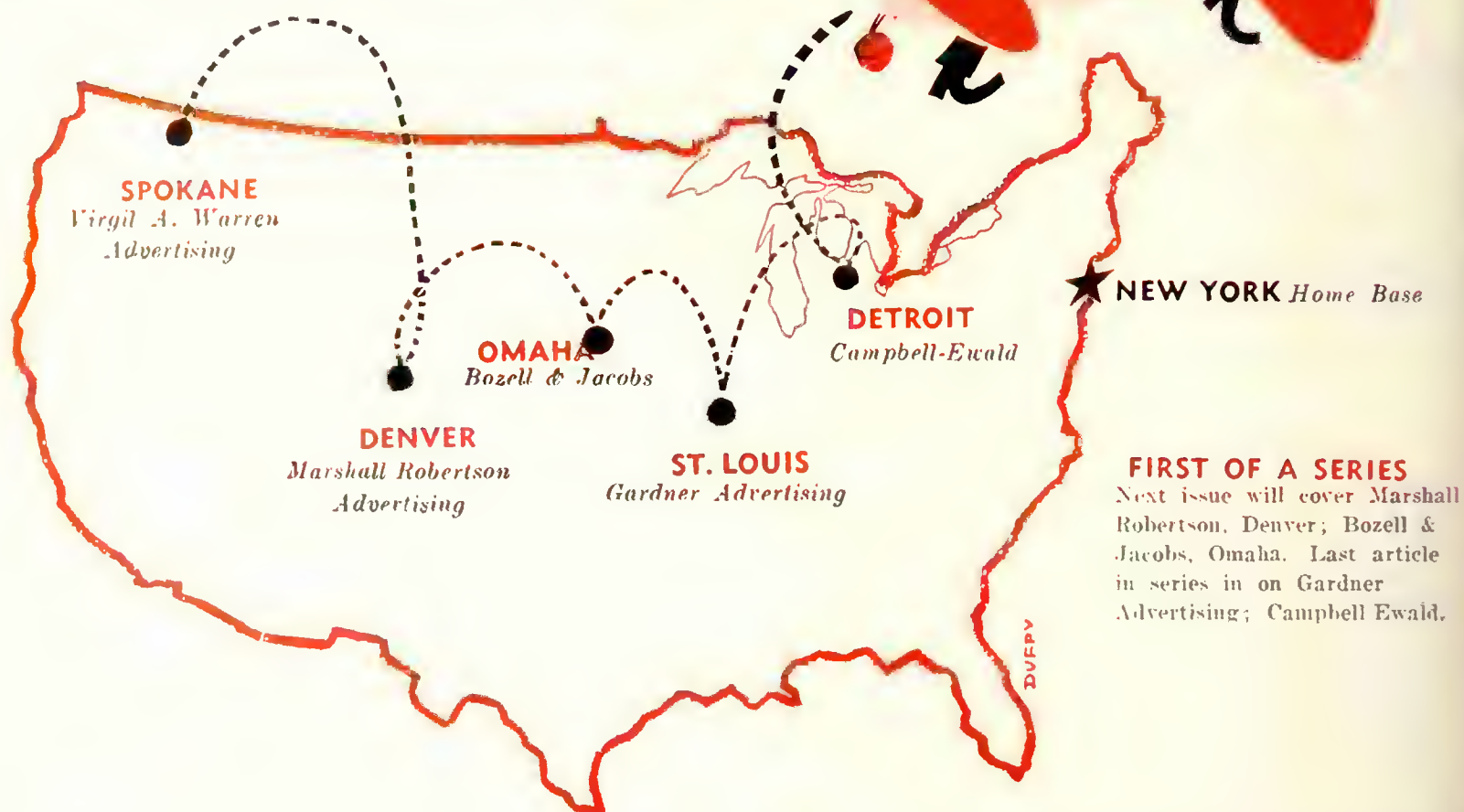
Bardahl henchmen: (l. to r.) Marlow Hartung, art director, Wallace Mackay Co.; Ole Bardahl, president, Bardahl; Gerald Hoeck, a/e, Mackay; John Haydon, ad and sales manager, Bardahl





# SPONSOR visits five U.S. agencies

5,337-mile trip gives SPONSOR writer  
closeup look at wide range of agencies



## FIRST OF A SERIES

Next issue will cover Marshall Robertson, Denver; Bozell & Jacobs, Omaha. Last article in series in on Gardner Advertising; Campbell Ewald.

by Keith Trantow

This summer I established a world's record for contact with advertising agencies in different sections of the United States. I visited agencies in five cities strung along a 5,337-mile itinerary from Spokane to the East Coast. In a week I probably covered a wider range of agency types and sizes than anyone in advertising has ever happened to attempt before—unless there's a radio or tv salesman somewhere whose beat has taken him in five days into:

- A regional agency with an estimated \$1,500,000 billings (Virgil A. Warren Advertising, Spokane).
- A retail agency with \$600,000 (Marshall Robertson, Denver).
- The home office of a Midwestern

agency with offices in 12 cities and \$13 million in billings (Bozell & Jacobs, Omaha).

- The home office of a 52-year-old agency with \$18 million in billings (Gardner, St. Louis).

- The home office of an agency specializing in automotive accounts and billing \$34 million (Campbell Ewald, Detroit).

When I got back to SPONSOR's offices at the corner of Madison Avenue and 49th Street in New York, I felt a little bit like a world traveler who's seen so many countries he can't remember whether the Fiji Islanders are inhabitants of the Parisian left bank or Balkan revolutionaries. But as I studied my pigskin dispatch case full of notes and examined the lengthy questionnaires I had asked each of the

agencies to fill out in advance of my trip some impressions began to come into focus.

The big impression is that admen are admen. Whether they work so near their offices they can drive home for lunch or work in the hub of an industrial metropolis, they seem to have a similarity in the pace of their thinking, their intensity as people and in the pressures they face.

To the man from Madison or Michigan Avenue who yearns for a berth along Main Street where life flows by with pastoral serenity, I'd have to say, "Sorry, Bud, it doesn't exist."

Marshall Robertson, for example, who's hip deep in Denver television and radio production for his retail clients, doesn't get home from the studio till midnight four days a week.



But there are other respects aside from the old debbil pressure in which life at the five agencies reminds you of what you run into in New York or Chicago.

Take the figure befuddlement an ad-man faces in buying radio and television. Out at Virgil A. Warren in Spokane they told me if they accepted all the ratings thrown at them, their market would show up with a population equaling Los Angeles. And they complained of the difficulties they face when Pulse and ARB ratings differ diametrically on shows. Sound like a discussion in any timebuyer's office anywhere? Of course.

The similarity in problems and thinking I found at the five agencies is more striking when you consider that SPONSOR chose the agencies carefully for their differences in size, location and type of accounts. My survey of the agencies was part of SPONSOR's series of articles in which members of the staff visit advertising offices to prepare close-up portraits. Unlike the previous two articles in the series which covered Cunningham & Walsh and BBDO, this one isn't based on a week or more of actually working at one agency and carrying out assignments on some of its accounts. I had time for interviews with a lot of people but couldn't actually write a piece of copy, say. I did sit in on a number of planning meetings, however, in addition to the interviews.

Although from my own observations I'm prepared to testify that radio and tv knowhow is not confined to a mile-long strip along the Advertising Avenues of the nation's two or three biggest cities, I do have one minor reservation. Admen are inclined to be defensive at some of the places I traveled. Too many times, it seemed to me, agency people were prone to talk about being as "good as those guys in New York." But then it's easy to see where the lack of national limelight would build up a defensive spirit. It was partially to throw attention on agencies which aren't always given the credits they deserve that SPONSOR sent me on this trip to begin with.

Distance from the New York, Chicago and L.A. production centers doesn't mean isolation from the cross-currents of radio and television, I found. During the first hour I spent with Gardner's radio-tv director he got five phone calls from Chicago and New

### Vital Statistics

TOTAL MILES TRAVELED	5,337
PEOPLE SPOKEN TO	62
TOTAL BILLINGS OF AGENCIES VISITED	\$77.4 MILLION

York. They were about program availabilities, changes in shows and even rumors.

If the five agencies have one characteristic which sets them apart from New York agencies, it might be their enthusiastic friendliness. This isn't to say New York agencies are unfriendly: Their sheer size makes them seem aloof and cold.

You'd probably start the day earlier than you do in New York if you worked for one of the five. The chances are your hours wouldn't be any shorter. And you might end up working more hours because much less time is needed to get lunch.

Let's start now on my first day which was at Virgil Warren in Spokane. I arrived at nine, though Warren begins work at eight.

**Warren of Spokane:** From his office window Virgil A. Warren can see the Spokane River as it roars over a series of spectacular water falls less than a block away. In the distance there's a blue mountain range. And right where he can see it is the brewery of one of his largest clients, Rainier Beer.

Warren must like the view—and advertising. He's been in business for 32 years—all 32 in Spokane.

Now he employs 23 people and his offices take up the entire second floor of the Post Building. His billings from what I could estimate are about \$1.5 million.

Warren has one national account Mayflower Warehousemen's Association (long distance moving). Among his bigger local and regional accounts he has Sick's Rainier Beer, Brownie Baking Co. (cookies), Silver Loaf Baking Co. (bread), Frisbies Maple Syrup Co. Warren also handles all the radio and tv advertising for the Bon Marche-Palace, the city's second largest department store and a unit of Allied Stores.

The agency has 24 accounts of which 11 use both radio and and television. Three use radio only, one uses tv only.

"We select television for prestige.  
(Please turn to page 115)

Discussing Mayflower Moving account are (around table, l. to r.): Keith Oka, George Carrol, Trantow, Virgil A. Warren, Robert Coons, Bernice Wilson and John Geraghty





# TV DICTIONARY HANDBOOK FOR SPONSORS

**PART 3**  
F THROUGH K

*Sponsor Service, Inc. 1954*

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ADRIAN WEISS, Louis Weiss & Co., Los Angeles  
BEULAH ZACHARY, Prod., Kuhl, Fran & Olte, NBC TV, Chi

**If you don't know a "gobbo" from a "gobo," here's your chance to catch up on the language of tv**

**I**f you don't know a "gobbo" from a "gobo," this installment of SPONSOR's Tv Dictionary/Handbook is for you. These two commonly used words around a tv studio are among the words defined this issue.

Some of the other more colorful terms you'll find in these pages are "idiot sheet," "ike" and "in-betweeners." But you'll get more than a chuckle out of reading quickly through the definitions in the Dictionary Handbook. You'll find yourself gaining new perspective about the many facets that make up television today.

Herbert True, advertising assistant professor at Notre Dame, is the compiler of the Dictionary/Handbook which appears exclusively in SPONSOR. True staked out his claim as television's Webster early, his first dictionaries having appeared in SPONSOR in 1950 and 1951. The newly revised and greatly enlarged 1954 dictionary remains today the industry's only full-length lexicon.

True told SPONSOR he was greatly indebted to the busy executives in the industry who helped him in gathering words and checking facts. The names of his 37 industry contributors and consultants appear in the box at left.

True's own background was very advantageous in preparing the Dictionary Handbook. He was an agency radio-tv executive before joining the Notre Dame faculty. The complete Dictionary Handbook will appear in SPONSOR in installments and will then be published in book form for convenience as a reference.

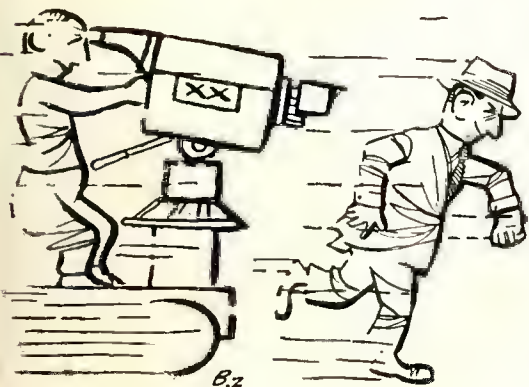
• Readers who wish to reserve copies of the *Tv Dictionary/Handbook for Sponsors* can write to SPONSOR Services Inc., 10 E. 49th St., New York 17, N. Y.



## F (Continued)

**FOLLOW FOCUS** The process of keeping the object in focus as the camera is moving towards, away from or parallel to it. For example, the camera may follow an actor as he crosses the set keeping him in focus all the while.

**FOLLOWING SHOT** Scene where the camera moves behind moving actor.



**FOOTAGE** A term to indicate the length in feet of a piece of film. Each reel of 35 mm film contains 1,000 feet. A reel of 16 mm. film contains 400 feet. The average running time of a reel of film is 10 minutes. Sound speed 16 mm. film runs five seconds for every three feet. (See Film Information.)

**FORMAT** General physical style or makeup of a television script; describes the opening and closing pattern a certain show will follow.

**FRAME** A motion picture term meaning one complete picture. The individual picture on a strip of film. To form the illusion of movement, each frame passes in rapid movement through a projector. With 35 mm film, 30 frames a second are shown on the screen; with 16 mm film, 24 frames a second. With silent 16 mm film 16 frames a second were projected thus differentiating between silent speed (16 frames) and sound speed (24 frames). Generally speaking both silent and sound film are taken today at 24 frames a second.

**Frame lines:** Horizontal diving bands between frames of film.

**In Frame:** So framed that the frame lines do not trespass on the image area.

**Out of frame:** So framed that the frame lines trespass on the image area.

**To frame:** Adjusting certain film mechanisms like the projector so the frames of film coincide with an aperture plate. Where this is not done, the frame lines will appear in the image area and the image will be out of frame. (See Film Information.)

**FRAMING** Making the frames of film coincide with an aperture plate.

**FREE PERSPECTIVE** A design technique to provide a feeling of depth or distance. Lines on scenery or especially a backdrop which by falsely converging or converging much more rapidly than normal adds to an illusion of depth.

**FREE RESPONSE** Research technique used by Schwerin Research Corp. and others to measure the effectiveness of a tv commercial. Much like the recall tests used in measuring newspaper ads.

**FREEZE** Actor who shows temporary paralysis of tongue or movements. Scene is held stationary on the screen for a period of time in slides.

**FREQUENCY** The number of times each second that something appears. Tv waves, being 30 to 3,000 megacycles, change millions of times per second.

**FOCUS** The point where the rays of light passing through a lens meet and form an image. In tv, focus is accomplished electrically within the camera as well as with the lens which is in front of the camera tube.

**FOOTAGE** A term to indicate the length in feet of a piece of film. Each reel of 35 mm film contains 1,000 ft. A reel of 16 mm film contains 400 feet. The average running time of a reel of film is 10 minutes. Sound speed 16 mm film runs five seconds for every three feet.

## G

**GADGET BOX** Box in which the cameraman stores things useful in working on his apparatus; i.e., tape and tools.

**GAFFER** The chief electrician on tv shows; one who understands the tv cameras and supervises the other electronic crews.

**GAG** A juke or comedy situation or device. "Gag show" is made up of a succession of jokes or alleged jokes.

**GAIN** The increase in volume of sound obtained in the amplifier from which the studio engineer adjusts the sound and video portions of a tv show.

**GATE** Camera slot behind the lens which masks the film as it passes through the gate while being exposed; projectors also have a gate.

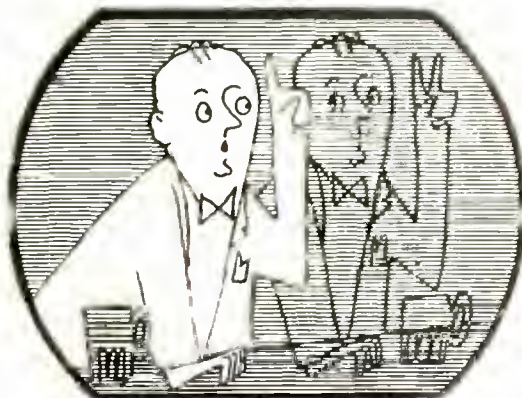
**GAUZE** Linen or silk placed in front of the camera lens to soften hard lines and lighting in a picture.

**GEN. LOCK** System of interlocking sync-generators between remote and the television studio.

**GET HOT** (1) Ad-lib musical improvisation. The equivalent of "Jazz it up." (2) Direction to talent to start projecting—get into their parts.

**GETAWAY** An offstage means of descent from raised flooring areas within a set. Also a passageway behind set.

**GHOST** Unwanted image appearing in television picture usually as a result of signal reflection.



**GIMMICK** (1) Particular quality, planned characteristic or quirk which sets off a commercial or program from others that resemble it. (2) Any device or "angle" used as an attraction for attention.

**GIVE** Order to actors to become more a part of their character, to get into their parts and act more convincingly.

**GIZMO** Generic term. In tv something for which a more technical definition is lacking or else has been forgotten altogether by the speaker.

**GLASS SHOT** Shot of action in a setting only part of which is constructed full size, the remainder usually painted or applied photographically in miniature on a sheet of glass suspended a short distance in front of the camera in such a position that the miniature will appear to be in the same scale as, and to merge with, the more distant full-size set seen through the clear part of the glass. Gives correct effect of depth and perspective.

**GOBBO** Screen made of sound absorbent material, placed in an extreme-

(Please turn to page 74)

## Turn page for tips on best way to show your product on tv

A series of special sections is included in the Dictionary/Handbook. These special sections include: a set of tips for the best way to show various products on the air (next page); a breakdown of the SAG scale; a description of wipes used in television; a section on special color terminology; a description of tv's sign language.



# TV SPECIAL

## EFFECTS

### BY PRODUCTS

SPONSOR

A special section of SPONSOR'S Tv Dictionary/Handbook

#### Automobiles

Demonstration if possible. Camera level is best when the car is shot with the lens level with the hood; avoid closeups from straight ahead except for shots of features; simple backgrounds are better; plain drapes or backgrounds also flatter the car. Avoid shooting glassy finished cars; better effect is obtained by using light and medium colored cars. Stills or motion pictures can be effectively used when a car or part of a car cannot be brought into the studio; this is also good to show effects or power of the automobile.

#### Baked goods

Product identification is important; use the wrappers for catching eye. Use of the product and human voice increases the favorable response. Poor color response of the wrapper or product can be corrected by using photographs of the wrapper, or the use of dark cakes or pastries rather than white, which produces bad color effects. In the use of birthday cakes, smoking candles make good effect, add drama to scene.

#### Beauty aids

Sell the idea; demonstration is most effective. In using the hair, small soft lights will highlight it as will small amounts of brilliantine in the hair to create texture and natural highlights. In the face, a simple light is usually best. Lipstick should usually be used in the normal medium red shades, not deep red. When using the hands, use soft lights and medium colors for nail polish.

#### Beer

A pinch of bicarbonate of soda dropped in a glass of beer will help to produce foam; light should come from the side and from behind. Sometimes using ink or other colors to highlight the label will help it to photograph better and add contrast between label and bottle.



#### Clothing

On fine fabrics and textures, it is best to take extreme closeups in a wide angle lens. Rough materials look best when cross lit with incandescent light. Clothing must be well lit from the front and the rear; it must have a sharp outline or shape to show up well. Trial and error can determine if a light or dark background is best in connection with a specific scene.

#### Dairy products

The normal colors of milk and cream do not contrast enough to show the difference. To show up this difference, add a bit of tumeric to the milk, and put the cream back into the bottle. Cheese and butter will also improve in looks if a little tumeric is added. Butter looks better when mixed with some of the coloring that is used in oleomargarine. If it takes too long to whip cream on the air, add a few drops of lemon juice. Use of the milkman in a commercial is a good way to add the human touch and setting to the commercial.

#### Drugs

The use of a revolving drum and a human voice at the same time produce a fine effect for small items and written material. When you wish to show large items, a counter display is good. A druggist shown in the picture also makes an excellent salesman. It is wise to tint the druggist's coat for the best effect.

#### Florists

The use of slides to show pictures of floral displays and an announcer using the "reasons why you should send flowers" have proved very effective. A faint spray of ink will tint the flowers and give them a three-dimension-



al appearance if real flowers are used. Always use small displays of flowers; they should be shown in simple closeups with simple backgrounds. Whenever possible use a background that suggests the atmosphere in which the flowers are used, such as a living room.

#### Furniture

Wood looks best under a diffused light; a frosted light will produce clear pictures of the wood. Leather and table tops should be sprayed with wax to kill unwanted luster; don't rub. Mirrors and shiny metals will look best if sprayed with a solution of epsom salts and stale beer (two to one). Blacks and whites cause poor definition and should be avoided where possible. Summer furniture can be televised, and white pieces should be sprayed with a light water color solution to reduce the reflected light. Lamps should be lit with a bulb no stronger than 15 watts; a frosted bulb will reduce reflection. Rugs and carpets should be cross-lit and taken in closeup shots to show texture of material.

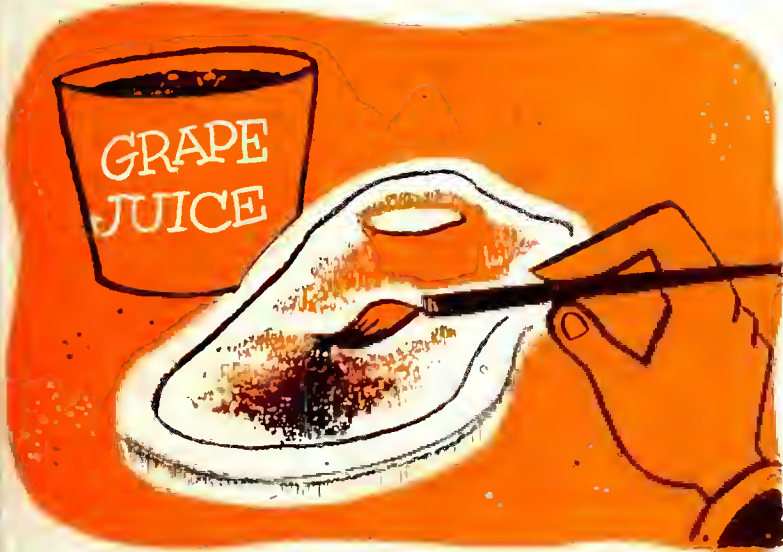


## Furs

The use of live models has proved excellent. Careful lighting is needed, back lighting will emphasize line and back and side lighting can be combined to show texture.

## Groceries

Coffee and tea look best when televised very weak; a piece of dry ice in the bottom will help keep the coffee steaming. Fruits should be so arranged that the colors which contrast on the gray scale are next to each other. Fruits with smooth skins should be shot close up and not waxed but lightly polished with a dry cloth. Meats look better when the lean parts are painted lightly with



grape juice. Soaps and detergents look best when in the foam or suds form. This can be done by using soap, hot water and dry ice. Dishes in a pan also create a realistic picture. Vegetables should be treated in the same manner as fruit. Spraying them with water improves the highlights. These should not be displayed in great abundance and should be shot close up for best results and to achieve greater definition.

## Jewelry

It is always best to have the jewelry worn or modeled if possible. If this is done, particular attention should be given to the wardrobe and personal appearance. Stones look best against a light gray material; diamonds look best against black. White backgrounds should be avoided. Material in the background should be smooth and plain without being bunched. There should be nothing to distract from the item in the picture. Pearls will look best as will metals if there is black in the picture.

## Paper products

Paper towels will show best if some color is added to the water so that it can be seen how fast the paper absorbs water. Coloring will add contrast to water.

## Real estate

Pictures or models of individual pieces of property will help enhance the value of the property. Photographs, motion pictures will also give good effects. The use of electric signs will produce an original effect when commercial property is being displayed on the screen.

## Refrigerators

It is best to treat stark white surfaces with yellow shellac and spray wax on the chromium so that it will photograph without too much unwanted reflection. Ice trays provide an article in which everyone is interested; demonstration here will add life to the commercial. Showing the way the shelves are arranged and how they can accommodate many objects is also a good selling and demonstrating point; opening, closing drawers adds interest.

## Shoes

Shoes look best when displayed on nice looking feet and standing on a hard surface. Black pumps next to a blonde table, or on linoleum or glass also make for good results. The use of moving displays such as turntables will add movement and create interest in an otherwise static display. The camera angle should be at a level just slightly above the sole of the shoe; 90 mm lens is good for this shot. Shots from a toe-on position will create an unflattering effect, elongating the foot.

## Silverware

Use dark backgrounds for silverware; smooth surfaces cause flares; rough material emphasizes texture contrast in your picture and emphasizes silver highlights.

## Stoves

Stoves should be painted with clear shellac mixed with canary-yellow pigment for good photography. Chromium should be sprayed with clear liquid wax to kill trouble-



some glare. It is good sales psychology to display stoves with food cooking. Dry ice can help stimulate the boiling or cooking effect, adds realism to scene.

## Television sets

The appeal of (1) picture quality and size, (2) ease of tuning and (3) attractiveness are most effective in good commercials. Showing pictures on the set is most effective. This can be done with a slide and back lighting. Animated silhouettes are also very effective. The same treatment should be given to the cabinet as for furniture to obtain the best view of the wood texture. Draperies of rough soft cloth provide a nice background.

## Wines

Red wines look best when lighted from close behind with a frosted incandescent light. Fairly light backgrounds are usually best. White wines do not need close back lighting, but a frosted incandescent spot from above and one to one side will fill the bill in most cases. Backgrounds can be either dark or light for light wines. If labels don't register, photostatic copies made under controlled conditions will work nicely in their place.



# Spot radio's creative salesmen

**Selling is based more and more on hard digging for specific marketing facts. Here are four examples of how radio reps are selling today**

**T**he hero of *Death of a Salesman* kept saying that selling is only a matter of "a smile and a shoe-shine."

There's no field where this theory is further from the actual facts than spot radio.

Spot radio's selling today has become increasingly a matter of digging deep for facts, not only about radio but about client marketing problems and competitive media as well.

Several factors have brought the creative approach to the fore.

- Maintaining the level of spot radio spending—and increasing it—requires hard competition against other media. It's a matter of selling to get radio's share of the budget as well as selling one station against another.

- Years of development of the radio representative system have brought more maturity into selling.

Of course everyday sales activity doesn't involve use of full-dress presentations and reams of statistics. It's when one or the other or the reps puts

together a special presentation that you can see the trend shape up.

To show you how creative spot radio salesmanship works today SPONSOR has chosen four presentations—each typical of a certain approach.

One, by Free & Peters, is a pitch for the medium itself. This presentation carefully suggests a concrete, new and merchandisable way for advertisers to use spot radio.

The second, by CBS Radio Spot Sales, is based on the rep's research

## ***Selling an idea: the use of a musical commercial which can be varied with the audience***

Free & Peters presentation soon to make rounds of admen is example of creative selling in which an idea is being sold. F&P suggests clients use spot radio campaign built around a memorable musical trademark. This musical motif can be varied with time of day message is played and type of audience reached. Accompanying presentation, F&P has tape-recorded examples of musical campaigns using this approach.

Among them: Atlantic Refining, Carling's beer, Camay. Shown going over new presentation below are: Jones Scovern, sales manager, pointing at symbols which represent the varying musical themes. Standing by tape recorder is Frank Woodruff, research and promotion director. Seated (l. to r.): Bob Somerville, John Francis, Don Frost, Dan Schmidt, Jack Thompson and Bill Morrison, manager of F&P's new business department





into a particular client's business (Lincoln-Mercury). It starts with an analysis of the client's market problems and then shows how radio fits into the advertiser's aims.

The third, by Edward Petry and Co., tells the advertiser how he can reach a specialized audience, namely farmers, via spot radio.

The fourth, by NBC Spot Sales, starts with a particular program availability and shows how this availability would fulfill a specific advertising aim of the client to whom the presentation was made.

**Free & Peters:** This presentation, in the process of being completed at SPONSOR's presstime, is aimed at selling spot radio as a merchandisable hard-sell advertising vehicle. It is actually aimed primarily toward a/e, copywriters and others on the campaign planning level.

Here's the idea Frank Woodruff,

Free & Peters' research and promotion director, is getting across:

1. Spot radio is the only medium through which you can reach your audience, *individually* or in the family, all day from morning to night with a message that is completely keyed to their activity at the time.

2. Spot radio can be a highly merchandisable vehicle if you build a trademark in the form of a recognizable musical theme. You can then vary this theme according to the particular commercial message that you want to dramatize throughout the day or evening.

He cites instances of national advertisers who have used their musical themes in that manner. Example: Camay. And he gives tips on how this national musical trademark can be varied to suit the theme of each commercial message throughout the day.

"The changes in commercial copy can be handled in the music by intro-

ducing a different tempo or treatment for different messages, but retaining the 'over-all' company identification," Woodruff advises. (He's a former ad-man himself, having come over to F&P after having been an account executive.)

The major point of the presentation is that an advertiser should consider his spot radio advertising as an over-all, highly merchandisable campaign rather than a series of disconnected announcements.

The several variations of his musical theme from his announcements can be recorded, for example, and sent to the dealers as a promotion of goodwill among them. These records can be played at sales meetings and distributor conventions to give salesmen and distributors a feeling of the national advertising effort the company is making. They can also be used for direct consumer merchandising by having

(Please turn to page 123)

#### **Expanding a schedule: the use of marketing data to show spot radio effectiveness vs. newspaper**

CBS Radio spot sales wanted to show Mercury and its agency, Kenyon & Eckhardt, how effective spot radio had been in New York market where it was used heavily. Presentation was made drawing on sales figures for Mercury in New York as compared with two markets where radio was not used heavily. Figures showed that in heavy car-buying month of April New York market showed much higher gain over previous year than

other two markets. And New York is not as good a market for company as markets it was compared with. Shown with presentation below are: Henry R. Flynn, general sales manager, CBS Radio Spot Sales, New York; John Akerman, account executive, New York; Bert S. West, general sales manager, KNX and Columbia Pacific, Los Angeles; Sherril W. Taylor, sales promotion manager, CBS Radio Spot Sales





# NEW AND UPCOMING TV STATIONS

## I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
DURHAM, N. C.	WTVD	11	2 Sept.	316	1,000	NBC	1	NFA	Durham Bcstg. Enterprises, Inc. Harmon L. Duncan, pres. & gen. mgr. J. Floyd Fletcher, v.p.-sec. Ernie Greup, pgm. mgr. Mike Thompson, com. mgr. Henry Cronin, chief engineer	Headley-Ree
FARGO, N. D.	See Valley City, N. D.									
MARINETTE, Wis.	WMBV-TV	11	12 Sept.	105	450	NBC	1	NFA	M & M Bcstg. Co. William E. Kalker, pres. Joseph D. Mackin, sec.-tres. & gen. mgr. William R. Walker, station mgr. Pat Kehoe, film dir. Allister Alexander, chief engineer	Clark
STOCKTON, Calif.	KOVR	13	6 Sept.	144	3,172		2	112 vhf	Television Diablo Inc. H. L. Hoffman, pres. Orrin H. Brown, v.p. J. A. McCullough, v.p. W. W. Eitel, v.p.	Blair
TRAVERSE CITY, Mich.	WPBN-TV	7	7 Aug.	51	760	NBC	1	NFA	Midwestern Bcstg. Co. Les Blederman, pres. & gen. mgr. William H. Kiker, v.p. & chief engineer Drew McClay, sec.-tres. R. E. Detwiler, com. mgr.	Hofman
VALLEY CITY, N. D.	KXJB-TV	4	1 Aug.	100	1,090	CBS, DuM	2 <sup>2</sup>	42 vhf	North Dakota Bcstg. Co. John W. Bolter, pres. & gen. mgr. William L. Hurley, sls. mgr. Hal Kennedy, pgm. mgr. Arvid Johnson, prod. mgr. Robert Ridgeway, chief engineer	Weed Tv

## II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP
BEAUMONT, Tex.	KFDM-TV	6	4 Aug.		100	537	1	28 uhf	Beaumont Bcstg. Corp. D. A. Cannan, pres. C. B. Locke, exec. v.p.	Free & Peters
COLUMBUS, Miss.	WCBI-TV	4	28 July	Spring '55	5	390	0	NFA	Birney Ives Jr., permittee & pres.	McGillivray
NOTRE DAME, Ind.		46	12 Aug.		164	500	1 <sup>3</sup>	111 uhf	Michiana Telecasting Corp. (U. of Notre Dame) Rev. Theodore H. Hesburg, pres. Rev. Edmund P. Joyce, sec.-tres.	
PORTLAND, Ore.	KLOR	12	28 July		316	1,015	2	182 vhf	Oregon Television Inc. Henry A. White, pres. S. E. Thompson, v.p. R. L. Sabin, sec.	Hollingsber
SCOTTSBLUFF, Neb.		10	18 Aug. 54		12	620	0	NFA	Frontier Bcstg. Co. Robert S. McCracken, pres.	
SOUTH BEND, Ind.	See Notre Dame, Ind.									
TAMPA, Fla.	WFLA-TV	8	4 Aug.	Feb. '55	316	1,035	0	NFA	Tribune Co. D. T. Bryan, chmn. bd. John C. Council, pres.-tres.	Blair Tv

## BOX SCORE

U. S. stations on air, incl  
Honolulu and Alaska (27 Aug.  
'54)  
Markets covered

390  
210

Post-freeze c.p.'s granted (ex-  
cluding 32 educational grants:  
27 Aug. '51)  
Grantees on air

561<sup>1</sup>  
281

Tv homes in U. S. (1 July  
'51) 30,717,000<sup>2</sup>  
U.S. homes with tv sets (1  
July '51) 65%<sup>3</sup>

\*Both new permits and stations going on the air listed here are those which occurred between 7 Aug. and 27 Aug. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximate. †In most cases, the representative of a

radio station which is granted a c.p. also represents the new tv operation. Since at press time it is generally too early to confirm to representatives of most grantees, SPONSOR lists reps of the radio stations in this column (when a radio station has been given the tv permit NFA). No figures available at presstime on sets in market. <sup>1</sup>This number includes grants to permittees who have since surrendered their c.p.'s or who had them voided by FCC. <sup>2</sup>Includes station in Fargo, N. D. <sup>3</sup>Includes South Bend, Ind.





THE NEW KEN MURRAY SHOW...

# Where were you?

- ... great heroes
- ... world personalities
- ... famous events
- ... daring exploits
- ... world shaking decisions
- ... unbelievable records

SEE . . . the man described by General Pershing as the greatest hero of World War I.

SEE . . . the woman who brought greater glory to America by her exploits in 1927 . . . and nearly lost her life in the effort.

SEE . . . the man who made world headlines twice in one day . . . the day that Adolph Hitler refused to shake his hand.



WHERE WERE YOU?

produced by  
Ken Murray  
for Bing Crosby  
Enterprises, Inc.

Distributed By

**U**nited  
**T**elevision  
**P**rograms, Inc.

This new exciting program, produced by Ken Murray is filled with drama, comedy, suspense, music, variety and the great events which set apart a special day in our history as belonging particularly to one man or one woman. The day they added one more document to American history in our century. The day that they were the talk of the world.

The most amazing list of great personalities ever put on television in one series . . . brought to you directly from their present homes throughout America.

26 HALF-HOURS...AVAILABLE NOW...for local and regional sponsorship. . . for those sponsors and stations who want something NEW . . . REFRESHING . . . DIFFERENT . . . Call your nearest UTP office and screen Ken Murray's new television series . . . **WHERE WERE YOU?**

Home office

**HOLLYWOOD**  
650 NORTH BRONSON  
HO 9-8321

**NEW YORK**  
444 MADISON AVENUE  
PL 3-4620

**CHICAGO**  
360 NORTH MICHIGAN  
CE 6-0041



# SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film pr

Rank now	Past rank	Top 10 shows in 10 or more markets Period 6-12 July 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE		Average rating	7-STATION MARKETS		4-STATION MARKETS							3-STATION MARKETS		
		N.Y.	L.A.		Boston	Chi.	Mpls.	S. Fran.	Seattle	St. L.	Wash.	Atlanta	Balt.	Cinc.		
1	1	I Led Three Lives, Ziv (D)		23.1	9.7	10.2	15.3	15.5	20.3	17.5	10.5	33.5	10.0	14.3 20.0		
					wnbt 10:30pm	ktlv 8:30pm	wnac-tv 7:00pm	wgn-tv 9:30pm	kstp-tv 8:30pm	kron-tv 10:30pm	ktnt-tv 9:30pm	ksd-tv 10:00pm	wnbw 10:30pm	wbal-tv 10:30pm	wlv 7:30pm	
2	5	Mr. District Attorney, Ziv (A)		18.6	8.0	11.0	18.5	15.5	18.0	12.3	17.0	25.5	7.2	13.3	24.0	17.1
					wchs-tv 7:00pm	knxt 7:00pm	wnac-tv 10:30pm	whkb 9:30pm	kefn-tv 9:30pm	kron-tv 7:00pm	king-tv 9:30pm	ksd-tv 7:00pm	wmal-tv 10:30pm	wsh-tv 7:00pm	wbal-tv 10:30pm	wlv 9:30pm
3	3	Badge 714, NBC Film (D)		18.1		20.4	15.5	15.7	20.3	26.3	20.8		16.5	15.2	10.3	12.0
						kttv 7:30pm	wnac-tv 6:00pm	wgn-tv 8:00pm	kstp-tv 8:30pm	kplx 9:00pm	king-tv 9:30pm		wnbw 7:00pm	wlv-a 8:30pm	wbal-tv 10:30pm	wlv 9:30pm
1	2	Favorite Story, Ziv (D)		17.4	9.4	11.2	15.0	17.5	22.0	11.8	19.3		8.0	12.5		10.0
					wnbt 10:30pm	kttv 8:00pm	wnac-tv 6:30pm	wnbq 9:30pm	wcco-tv 9:00pm	kron-tv 7:00pm	king-tv 8:00pm		wton-tv 10:30pm	waga-tv 10:00pm		wlv 8:00pm
5	9	Liberace, Guild Films (Mu.)		16.2	5.8	9.4		14.4	22.0	21.5		25.5	9.5	5.3	13.8	13.0
					wplx 7:30pm	keop 7:30pm		wgn-tv 9:30pm	wcco-tv 8:30pm	kplx 9:30pm		ksd-tv 9:30pm	wton-tv 7:00pm	wlv-a 7:00pm	wbal-tv 10:30pm	wlv 10:10pm
6	9	City Detective, MCA, Revue Prod. (D)		15.6		9.4	19.3	4.4	21.0		19.0			7.3 15.0		
						knxt 10:30pm	whz-tv 10:30pm	whkb 8:30pm	wcco-tv 9:00pm		king-tv 8:30pm			wmar-tv 11:00pm	wlv 8:00pm	
7		Foreign Intrigue, JWT, Shel. Reynolds (A)		15.5	12.2	8.9	16.5	5.7	17.3	7.8	18.3		13.2			
					wnbt 10:30pm	knbb 10:00pm	wbz-tv 10:30pm	wgn-tv 7:30pm	kstp-tv 8:30pm	kgo-tv 8:00pm	king-tv 8:30pm		wnbw 10:30pm			
8	6	Kit Carson, MCA, Revue Prod. (W)		15.3		11.5	12.8			14.8	17.5	25.3		10.8	7.0	
						kabc-tv 7:30pm	wnac-tv 6:00pm			kron-tv 4:00pm	king-tv 6:00pm	ksd-tv 2:30pm		wlv-a 5:00pm	wmar-tv 6:00pm	
9	6	Cisco Kid, Ziv (W)		15.1	8.7	10.2	13.3	6.2	12.8	20.8	16.8		10.4	18.2	9.3	16.0
					wnbt 6:00pm	kabc-tv 7:00pm	wnac-tv 6:30pm	whkb 5:00pm	wcco-tv 4:30pm	kron-tv 7:00pm	komo-tv 7:00pm		wnbw 8:00pm	waga-tv 7:00pm	wbal-tv 7:00pm	wlv 5:00pm
10		Racket Squad, ABC Film, Showcase (D)		14.7	5.7	7.9			21.3	16.8	25.3		7.7	18.3		
					wahe-tv 10:30pm	kabc-tv 10:00pm			wcco-tv 10:00pm	kgo-tv 9:30pm	king-tv 9:00pm		wmal-tv 10:00pm	wsh-tv 10:00pm		
10		Superman, Flamingo, R. Maxwell (K)		14.7	11.2	8.5	1.0	8.5	8.7	15.8	17.5	25.8	8.2	15.5	11.3	7.0
					wnbt 6:00pm	kttv 8:30pm	wjar-tv 6:00pm	whkb 5:00pm	wcco-tv 5:00pm	kgo-tv 6:30pm	king-tv 6:00pm	ksd-tv 5:30pm	wnbw 7:00pm	wsh-tv 7:00pm	wbal-tv 7:00pm	wlv 5:30pm
Rank now	Past rank	Top 10 shows in 4 to 9 markets		Average rating	7-STATION MARKETS		4-STATION MARKETS							3-STATION MARKETS		
					N.Y.	L.A.	Boston	Chi.	Mpls.	S. Fran.	Seattle	St. L.	Wash.	Atlanta	Balt.	Cinc.
1	2	Inner Sanctum, NBC Film (D)		18.0		7.7		15.4	10.3	17.8						
						kttv 9:00pm		wnbq 10:00pm	wton-tv 10:00pm	kron-tv 10:30pm						
2		Lone Wolf, UTP, Gross-Krasne (D)		16.0		9.4		4.9		19.3		19.3		9.0		
						kttv 8:00pm		wgn-tv 9:00pm		kron-tv 8:30pm		ksd-tv 10:00pm		wsh-tv 10:30pm		
3	3	Heart of the City, UTP, Gross-Krasne (D)		15.6	2.0	10.2			10.8	15.0						15.0
					wabd 8:00pm	kttv 10:00pm			wcco-tv 6:30pm	ksan-tv 10:30pm						wlv 8:00pm
1	1	Famous Playhouse, MCA, Revue Prod. (D)		15.3									5.9	13.3	4.8	
													wtop-tv 6:30pm	waga-tv 10:00pm	wmar-tv 11:15pm	
5		Jeffrey Jones, CBS Film, L. Parsons (D)		14.6	2.7											
					wahe-tv 6:30pm											
6	5	Counterpoint, UTP, Bing Crosby (D)		12.6				4.2		24.0	0.5	1.8		9.3		
								whkb 10:30pm		kron-tv 10:00pm	komo-tv 10:30pm	kstm-tv 8:00pm		wsh-tv 10:30pm		
7		Colonel March, Official Films, Panda Prod. (D)		11.9	3.2			6.9		15.0	14.0	2.0				
					wahe-tv 10:00pm			whkb 9:30pm		kron-tv 10:00pm	king-tv 9:30pm	kstm-tv 7:00pm				
8	8	Amos 'n' Andy, CBS Film (C)		11.8	4.5	14.5				17.3	19.8	5.3	7.2			
					wchs-tv 2:30pm	knxt 8:00pm				kplx 7:30pm	komo-tv 7:30pm	wvl 7:00pm	wtop-tv 7:00pm			
8		Gene Autry, CBS Film (W)		11.8		7.4		13.4			13.8		7.7			
						knxt 5:30pm		whbm-tv 5:30pm			king-tv 6:00pm		wtop-tv 7:00pm			
10		Orient Express, NTA, John Nasht (D)		11.1						12.3	3.3					
										kstp-tv 9:30pm	kgo-tv 8:00pm					

Show type symbols: (A) adventure; (C) comedy; (D) drama; (K) kid show; (Mu) musical; (W) Western. Films listed are syndicated, half hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market # 12 July. While network shows are fairly

stable from one month to another in the markets in which they are shown, to a much lesser extent with syndicated shows. This should be borne in mind when a trends from one month to another in this chart. \*Refers to last month's chart. was not rated at all in last chart or was in other than top 10 classification.



# Shows

ly made for tv

1-STATION MARKETS			2-STATION MARKETS				
Dalt	Milw'kee	Phila.	Birm.	Buffalo	Charlotte	Dayton	New O.
20	36.5		27.5	47.5	47.0	18.8	44.5
tv wtmj-tv			wabt	wben-tv	wbtv	whio-tv	wdsu-tv
pm 8:30pm			8:30pm	9:30pm	9:00pm	8:00pm	9:00pm
13	28.8	8.5			36.8	26.0	36.0
tv wtmj-tv	wptz				wbtv	wlw-d	wdsu-tv
pm 9:30pm	10:30pm				7:00pm	9:30pm	7:00pm
23	11.0	10.4	25.3		45.5	16.3	
tv wcan-tv	wcau-tv		wbrc-tv		wbtv	wlw-d	
pm 8:30pm	7:00pm		9:00pm		9:00pm	9:30pm	
18					40.3	7.3	48.3
tv					wbtv	wlw-d	wdsu-tv
pm					9:30pm	6:00pm	9:30pm
18			20.5	6.8			43.5
tv			wabt	wbuc-tv			wdsu-tv
pm			8:00pm	10:30pm			9:30pm
25						13.3	
tv						wlw-d	
pm						8:30pm	
15	11.2		25.0	7.0			43.8
tv	wcau-tv		wbrc-tv	wbuc-tv			wdsu-tv
pm	7:00pm		8:30pm	8:00pm			9:30pm
13	10.2		19.8		29.8	13.8	
tv	wptz		wabt		wbtv	wlw-d	
pm	6:30pm		6:00pm		5:30pm	5:00pm	
15	26.5	12.2		32.0	14.3		
tv wtmj-tv	wcau-tv			wben-tv	wbtv		
pm 4:30pm	7:00pm			7:00pm	10:00am		
13	22.8	6.0					
tv wtmj-tv	wfll-tv						
pm 10:00pm	11:15pm						
10	21.0	12.9	10.3	34.5	30.0	7.5	23.8
tv wtmj-tv	wcau-tv		wabt	wben-tv	wbtv	wlw-d	wdsu-tv
pm 8:30pm	7:00pm		6:00pm	7:00pm	5:30pm	6:00pm	5:00pm

11.0				46.0
wcan-tv				wdsu-tv
7:30pm				9:30pm
				40.0
				wdsu-tv
				10:30pm
				40.5
				wdsu-tv
				10:00pm
17	10.8	10.3	44.5	
wj	wabt	wbtv	wdsu-tv	
10 a	6:30pm	1:00pm	8:30pm	
13.0	8.7		34.0	
wcan-tv	wcau-tv		wdsu-tv	
9:30pm	6:00pm		6:30pm	
			35.5	
			wdsu-tv	
			10:00pm	
13			28.5	
wj			wdsu-tv	
30			6:00pm	
13				
5.9	22.3			
wcau-tv	wabt			
5:30pm	9:00pm			
11.0	19.0			
wcan-tv	wabt			
9:30pm	8:30pm			

market is Pulse's own. Pulse determines number by measurement actually received by homes in the metropolitan market even though station itself may be outside metro-



## Another winner!

from the portfolio of **TPA** Sales Builders

No mystery about the success of this one. Here's a brand new series, that boasts an unbroken record of success in every major medium. Ellery Queen is a fictional detective who is very real to tens of millions of fans. And Hugh Marlowe, star of stage ("Voice of the Turtle") and screen ("Twelve O'Clock High" and many others) brings him to vivid life in each episode.

With scripts (which avoid sadism and brutality) supervised by Ellery Queen, with production on the level of the highest quality dramatic offerings, the show has won instantaneous acceptance by local and regional advertisers throughout the country, as well as by stations which bought the property to make sure it was on their air. All of them are profiting from the audience-building tie-in with the American Weekly.

If you're interested in a series where you *know* how you're going to come out, ELLERY QUEEN is your dish.

For availabilities on this proved winner, contact your nearest TPA office.



Television Programs of America, Inc.

New York: 477 Madison Avenue  
Chicago: 2710 West Summerdale Avenue  
Hollywood: 6253 Hollywood Boulevard



## DEPARTMENT STORE

SPONSOR: Strauss-Hirshberg

AGENCY: Direct

**CAPSULE CASE HISTORY:** After using WKBN-TV for its announcements promoting a semi-annual Remnant Day sale, this department store—one of Youngstown's leaders—reported total sales had reached an all-time high for any comparable period. Schedule called for 20 announcements at a total cost of \$800. Store officials said, "There's no question about the impact of WKBN-TV. . . . During this last sale crowds were so tremendous it was difficult to get in and out of the store. . . ." The store increased its tv budget, reduced its newspaper schedule.

WKBN-TV, Youngstown, Ohio

PROGRAM: Announcements



**TV**  
**results**

## LUMBER COMPANY

SPONSOR: Abrahamson Lumber Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** Since KKTU went on the air in December 1952 this firm has sponsored three weather shows. Last fall Abrahamson's promoted garages and carports with FHA Title 1 financing. Response was so great that for the next two weeks the company bought every available weather show on the station. When the campaign ended Abrahamson's had sold \$26,500 in garages and carports—and it's still getting inquiries. The campaign cost \$400. Live commercials with a cartoon panoramic strip were used for the weather shows.

KKTU, Colorado Springs

PROGRAM: KKTU Weather

## COMIC BOOKS

SPONSOR: Richfield Oil Co.

AGENCY: Hixon-Jorgenson

**CAPSULE CASE HISTORY:** The sponsor had distributed special giveaway comic books to its gas stations in the Portland area. But the books weren't moving so Richfield bought participations in KPTV's Toymaker show (4:30-5:00 p.m., weekdays). After five announcements 20,000 books had been given away. An additional 5,000 were shipped in from another town and they were gone almost immediately. Still another 5,000 were shipped in; again, they lasted only a short while. In less than two weeks 30,000 books were given away. Tv cost: \$600.

KPTV, Portland

PROGRAM: The Toymaker

## AIR CONDITIONERS

SPONSOR: Air Temperature, Inc.

AGENCY: Direct

**CAPSULE CASE HISTORY:** Air Temperature, Inc., of Yuma now sells 'em by the carload lot. The product is Chrysler Airtemp residential air conditioners which cost from \$1,400 to \$1,600 apiece. And sale of a carload lot is directly attributed to three weekly half-hour film dramas bought in June for \$150 each. There were 33 units sold in the area in June—of which this sponsor sold half. During July and August he continued to outsell all other dealers two to one. Total cost of the campaign was \$1,500. Television was the only medium used.

KIVA, Yuma

PROGRAM: Favorite Story

## TOMBSTONES

SPONSOR: Curry Monument Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** This sponsor, who makes tombstones, uses one 20-second announcement every Saturday night on WROM-TV's Saturday Jamboree—and his gross sales have doubled since the schedule began in mid-April. Copy and pictures used are straight sell, for saking the traditional sentimental approach, and stress beauty, craftsmanship and service. The sponsor offers free delivery service anywhere within the viewing area. Customers have bought monuments from as far as 90 miles away. The cost is \$15 weekly.

WROM-TV, Rome, Ga.

PROGRAM: Saturday Jamboree

## TIRES

SPONSOR: Fisk Tire Distributor

AGENCY: Direct

**CAPSULE CASE HISTORY:** In an effort to boost sale in what was considered a slow market, the local Fisk Tire distributor decided to test a local tv program. The program selected was Tv Tune Shop, seen nightly on WMFD-TV. Two one-minute participations were bought. They were run on consecutive nights and consisted of live demonstrations showing the advantages of Fisk Tire over other makes. Twenty-four sales of complete sets of tires resulted from the two participations—a healthy increase in business for only \$70 invested.

WMFD-TV, Wilmington, N. C.

PROGRAM: Tv Tune Shop

## SUPER MARKET

SPONSOR: Consumer's Warehouse Market

AGENCY: Direct

**CAPSULE CASE HISTORY:** In spring this sponsor scheduled a promotion to sell cake mix (at 33¢ a box) and evaporated milk (at 11¢ a can). Only one commercial—the middle one—of the sponsor's Boston Black show was used to plug the promotion. The next day more than 7,600 packages of cake mix and 8,000 cans of milk were sold—\$3,400 in sales at a cost of \$39.85 for the single commercial. The sponsor, as a result of this and other effective advertising, just renewed on the station for another year.

KESA-TV, Fort Smith, Ark.

PROGRAM: Boston Black





100,000 WATTS • OVER 600,000 RECEIVERS  
Represented Nationally by THE KATZ AGENCY, INC.







THE SOUTH'S

**Fastest  
Growing  
Market!**

### the FIGURES

#### POPULATION

1940 .....	88,415
1953 .....	197,000

#### RETAIL SALES

1940 .....	\$ 20,251,000
1953 .....	\$184,356,000*

### and the FACTS

CHEMICAL CENTER OF THE SOUTH • WORLD'S MOST COMPLETE OIL CENTER • AMERICA'S MOST BEAUTIFUL STATE CAPITOL • HOME OF LOUISIANA STATE UNIVERSITY • FARTHEST INLAND DEEP WATER PORT

Baton Rougeans are among the highest paid workers in the country—with the highest per capita income in Louisiana. To reach this rich petrochemical market, put your message on WAFB-TV. We have, since April 1953, given Baton Rouge entertainment from all 4 networks, as well as our own first-rate local shows. To have your sales message delivered to your potential customers in this area, contact:

Tom E. Gibbens  
Vice Pres. & Gen. Mgr.

Adam J. Young, Jr., Inc.  
National Representative

\*East Baton Rouge Parish, Survey  
of Buying Power, 1954

CHANNEL 28

BATON ROUGE, LA.

WAFB-TV

## AGENCY AD LIBS



(Continued from page 8)

It would be far better to devote your efforts and memos to the subject of getting accounts or the better handling of present ones."

The two young men coughed politely. They were still afraid the intruder had heard too much so they continued to listen.

"I don't want to sound like Pollyanna," Beauregard continued.

The young men brightened perceptibly. They thought he had said Polly Adler.

"However, I think you'll both be on a lot safer ground if you take the point of view that inept advertising men in the offices of advertisers are the direct result of inept agency service. In other words, the onus is on the agency to develop and educate the ad manager where this is called for. Their skill in teaching him the difference between good and bad advertising is just as important as their skill in preparing that advertising."

"Yessir," said the two men.

"I'm not through yet," said Beauregard. "Before you categorically state that clients are dopes it might be well to review what their objectives are—and see if, perhaps, yours are the same. Also, you might pause to wonder whether you really are a better judge of what a client's company should be saying.

"I've seen scores of fine looking ads and storyboards turned down with the simple comment—'This doesn't look like us!'

"A comment like that usually causes the junior account man and/or copywriters to froth at the mouth. But as you get along you find that one of the greatest services an ad manager can perform is to preserve, in the advertising he O.K.'s, the corporate personality—to make copy, layout, film technique or whatever reflect that personality rather than run counter to it and thus destroy it!"

"Very interesting," muttered Old Eli.

"This, mind you, is not a plea for stuffy advertising," said Beauregard. "It's just a tip that some folks may not be as knuckleheaded as you think. And now—goodbye and thanks for listening."

As Beauregard walked out, Crew Cut shook his head. "Wonder who that old goat was?" he asked.

"I dunno," replied his chum. "Maybe he works for the Four A's." Then they went back to their drinks. ★ ★ ★



# T. V. story board

*A column sponsored by one of the leading film producers in television*

## SARRA

NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



"That's the beauty of Lux" is the theme of a new series of commercials by Sarra for "Lux Video Theatre." Close-ups of Hollywood stars, plus demonstrations of the actual Lux Beauty Treatment visually prove that Miss Average Girl can become Miss Glamour Girl. High style photography is used throughout this series produced for Lever Brothers Company through the J. Walter Thompson Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



A new series for a new product, Instant Pet Milk! Appetite appeal, economy are stressed by human interest, pep-in, and stop motion. Easy instant use is emphasized by live photography and an animated background of tiny snow flakes. Produced by Sarra for Gardner Advertising Company and their client, Pet Milk Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Warm family appeal is made realistic in a new commercial for the Crane Company. Crane Radiant Baseboard Heating is shown in attractive interior scenes stressing the fact that it blends with the general decoration and becomes part of the room. A free booklet offer ends the dignified sell. Produced by Sarra for the Crane Company through Leo Burnett Co., Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Imaginative beginnings set the stage for Sarra's strikingly creative series of one-minute and 20-second TV commercials for Cook Paints. With each product being treated separately in every commercial, such delightful symbols as festive balloons and full rainbows graphically illustrate the colors in which Cook's Outside House Paints, Shadotone Enamel for Interiors and Scuff-Proof Floor Enamels are available. And interesting visual originality that insure high memory recall sells hard on points of product superiority. Created by Sarra for the Cook Paint & Varnish Company in collaboration with R. J. Potts-Calkins & Holden, Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



# round-up



## 10 timebuyer contest winners to get oranges by the crate

Ten New York agency timebuyers will be getting their Vitamin C next December when they each receive a crate of Florida oranges. The oranges were offered to the first 10 timebuyers who could correctly list the 15 cities in the world beginning with the letter "M" with a population of more than 500,000.

The contest, engineered by Robert S. Keller, Inc., sales promotion, was designed to focus attention on WMMB, Melbourne, Fla.

Of timebuyers in 104 agencies invited to enter the contest, 48—or 46.1%—sent in entries. More than 100 entries were received; 67% of them were correct. Most of the entries arrived too late to qualify as winners.

Entry forms were mailed out on a

Monday. By Tuesday morning at 11:50 two correct lists had been received. First winners were Vic Seydel and Anne Burkholder of Anderson & Cairns, Inc. Other winners were Bill White, Jim Ducey, Joe Gavin and Charlie Helfrich of Cunningham & Walsh; Beth Black of Harry B. Cohen; Liz Thompson of Kieseewetter Associates; George Kern of Lennen & Newell, and Herbert Gruber of Cecil & Presbrey.

Obviously Melbourne is one of the 15 cities; others are Manila, Madras, Mukden, Montreal, Mexico City, Montevideo, Manchester, Moscow, Munich, Milan, Marseilles, Madrid, Minneapolis and Milwaukee.

The winners will receive their crates of oranges in December when the crop is at its best. ★ ★ ★

with as much taste and charm as a school marm directing choir in Sunday school."

Wrisley uses the commercial in its *Charm Salon* program on WGN-TV. ★ ★ ★

## Traditional long-hair WQXR breaks out with jazz show

No longer will traditionally long-hair WQXR, New York, be known only for its classical and semi-classical musical programming. The station has started a jazz program, broadcast Monday evenings, 9:05-9:35, sponsored by Coca-Cola Bottling Co. of New York.

John S. Wilson, jazz critic of the *New York Times* and *High Fidelity* magazine and George Simon, editor of *Metronome*, will m.c. the program.

WQXR says that jazz is recognized as "characteristically American art form." Hence, it sees no violation of its previous program policies.

In Wilson's opinion, the one significant difference between jazz and WQXR's regularly scheduled classics is that jazz is a performer's music. ★ ★ ★



## Tr commercial with nude model sells bathing soap

The picture above is from a television commercial. You're right the model is taking a bath. (A fabric screen silhouettes her figure.)

"What's more," says the Allen B. Wrisley Co., which makes the soap the young lady is using, "the enchanting sight of a feminine beauty performing her bathing routine has been brought into the sanctity of the living room

## New tv rep to handle only smaller-market stations

First television station representative firm organized specifically to handle national sales representation for non-metropolitan tv stations swung into operation last week.

The new firm, Hoag-Blair Co., was formed by John Blair, president of Blair-TV and John Blair & Co., and Robert Hoag, president and general manager of the new rep. Hoag was on the sales staff of CBS TV Spot Sales and was sales manager of KTSL (now KNXT), Los Angeles. For the past year he has been sales manager of KFMB-TV, San Diego.

First stations to be represented by Hoag-Blair include KBES-TV, Medford, Ore.; KFYY-TV, Bismarck, N.D.; KIDO-TV, Boise, Idaho, and KIEM-TV, Eureka, Cal. One unique feature of the new organization is a board of governors composed of station operators represented by Hoag-Blair. All station operators will elect a new board of governors each year.

"We have long recognized that there is a basic difference in the sales strategy necessary for effective representation of competitive stations in major markets and tv stations located outside of major markets. . . . A separation of responsibility between those who sell the major market stations and those who sell the smaller market stations will react to the advantage of both," Blair said, in announcing formation of the company.

In talking about the smaller market outlets, Hoag says, "It should not be difficult to prove to the national advertiser that many such stations are outstanding vehicles because they face less intense competition for audience from other tv stations, radio and other media than is the case with many major market stations." ★ ★ ★

## N. Y. admen rise at dawn to breakfast on steak

Promise a tempting reward—and even 6:00 a.m. isn't too early to get New York advertising men (and women) out of bed.

The reward, in this case, was steak for breakfast. It was served up by the Old Homestead Restaurant in the heart of New York's old Chelsea district—the city's meat packing area. The gimmick was a restaurant broadcast of the *Bob & Ray Show*, wake-up program





3 Miss Steaks visit WINS' Bob & Ray program

aired daily from 5:30 to 9:00 a.m. over WINS, New York.

In addition to the steak, WINS arranged for the appearance of three Miss Steaks for Breakfast—Miss Rare, Miss Medium and Miss Well Done. In the picture above, the girls are (l. to r.) Eleanor Blunk (rare), a model; Mary Jane Doerr (medium), from the *Can Can* chorus line, and Romie Blair (well done), a concert pianist. At the microphones are Bob Elliot (left) and Ray Goulding. ★ ★ ★

#### Briefly . . .

Sideways glances of announcers and performers who read their lines on prompting devices—thus unintentionally but nevertheless unavoidably missing “eye-to-eye” contact with the audience—may soon be a thing of the past. Edmund B. Gerard, a New York cinematographer, has applied for a patent on a device he calls the “Eyeline Monitor.” Used in conjunction with a prompting device, the Eyeline Monitor attaches to the front of a television or motion picture camera. The lines a performer is reading appear directly in front of the “taking” lens of the camera, so that he seems to be looking directly at the audience. Of course the script lines are invisible to the audience. The instrument, which will be leased to television stations and networks, currently is being tried out by WNBT, New York.

\* \* \*

What's a transcription library worth to radio stations in terms of time sales? RCA-Thesaurus recently polled its subscribers and found that the average

(Please turn to page 130)



# Jump

your sales in the vast Intermountain Market by using KSL-TV, the area station.

KSL-TV really reaches viewers in this billion dollar market, too! Over 80 percent of the average daytime audience and more than 55 percent of the average nighttime viewers are regularly tuned to KSL-TV.\*

For more facts about a market that's growing by leaps and bounds, and for availabilities, call CBS-TV SPOT SALES or . . .

**KSL-TV**

SALT LAKE CITY

\*Sources upon request

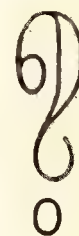
*serving 39 counties in four states*



# SPONSOR Asks...

a forum on questions of current interest  
to air advertisers and their agencies

## What are the advantages to a sponsor of using syndicated films in multiple-market buys



### THE PICKED PANEL ANSWERS CAN BUILD OWN NETWORK

By John L. Sinn

President, Ziv Television Programs Inc.,  
New York



In answering this question, there are four main points which I would like to make.

1. *The trend toward use of film in television is definitely increasing.* In the past year and a half the total film product handled by Ziv Television Programs, Inc., has increased 350% and the volume of business with stations and advertisers has jumped 138%. Ziv Tv now has seven film series currently being seen in more than 125 markets. They are: *I Led Three Lives*, 150 plus; *Mr. District Attorney*, 150 plus; *Boston Blackie*, 135 plus; *Favorite Story*, 135 plus; *Cisco Kid*, 125 plus; *The Unexpected*, 125 plus; *Your Tv Theatre*, 125 plus.

In addition, Ziv Tv's latest film series, *Meet Corliss Archer*, which is scheduled for release this month, already has been sold in more than 80 markets. A further example of the extent to which film has penetrated television programming is the fact that in the top 50 markets in the country the five leading Ziv Tv shows are almost completely sold out. That is, that out of 300 possible sales (60 markets X 5 shows) the Ziv Tv sales staff has completed contracts on 94% of them.

2. *The six chief advantages of syndicated film shows as against network buys are the following:*

The cost of production of a syndi-

cated film show is spread out over many advertisers.

The advertiser can take advantage of the best possible spot time buys.

A network operation is inflexible; that is, an advertiser gets a pre-set station lineup. Whether the stations fit his distribution requirements or not, to get the show the advertiser must buy the whole station group.

In any market an advertiser using a syndicated show can select the strongest station in that particular market. In a network buy the station he must take in the same market might be a weak station. Thus the advertiser is paying to support a station that does not give him a chance of an equal return.

In using a syndicated show and making his own spot buys the advertiser has his choice of agencies both as to product and shows. It gives him an opportunity to steer clear of competing shows that are too strong to overcome and to make sure that his product is not sold in a time spot that is too close to his product competitor.

The sum total of the above five points is that using a syndicated film series an advertiser can build his own "film spot network." This in turn gives him the advantage of matching his television advertising to his distribution whether it is in a single market or a group of markets. He is not saddled with surplus program and time costs, weak stations, or stations in markets where he has no distribution requirements.

3. *A local live show with local appeal is not necessarily just as effective as a film show.* In fact, in most cases the reverse is true. There are many local live shows that have strong appeal and ideal for the retail advertiser

but most local live shows cannot meet the regional or national spot advertisers' demands that it have the largest audience available in the market.

Other advantages of syndicated film shows over local live shows are:

*Talent:* A local disc jockey walking on the street of the local community probably would get a lot of recognition, but a nationally known star would be recognized instantly and would be mobbed. That same difference in appeal would hold true in programming.

*Quality:* Regardless of the type of show the use of film over live presentations allows for the refinement of performance to the peak of quality; it allows the director to eliminate the weak spots and to retain only that which will elicit the greatest audience response. It must be remembered that for many years all radio shows were done live. Then a few top radio personalities began to pre-record their shows. A half-hour show might run 45 minutes to an hour and a half of recording. After editing, the final product represents the best of everything. Nothing was lost and much was gained. The transcription of radio shows is comparable to the filming of television shows.

*Program appeal (rating):* Syndicated film shows run up consistently high ratings wherever they are shown. For example, in a recent national survey Ziv telefilm shows ranked first, second and fourth. The top rated show was *I Led Three Lives*, which was followed by *Favorite Story* and *Cisco Kid* with ratings of 25.7, 22.5 and 20.3 respectively. *Mr. District Attorney* which is a comparative newcomer—it was released last April—got an 18.1 rating after its first four weeks.

*Program control:* If a mistake is made during the production of the film,



it can be corrected without any damage at the most important point—when the audience is watching it. A fluff, a missed cue, an unfortunate accident, interminable stage waits which embarrass the viewer as well as the actor, an outlandish anachronism of as a “period” character wearing saddle shoes, are all irrevocable. Once they have happened, the damage has been done no matter how quickly the cast recovers or the engineers get the picture off the screen.

With the film show you know what you are getting.

4. *A large percentage of all airtime on tv is now on film.* Including all film series, news, feature films, commercial and all other film uses the total is probably well over 50%—maybe as high as 75%.

## LOGICAL, SIMPLE, INEXPENSIVE

By Ralph M. Cohn

Vice President & General Manager,  
Screen Gems, Inc.



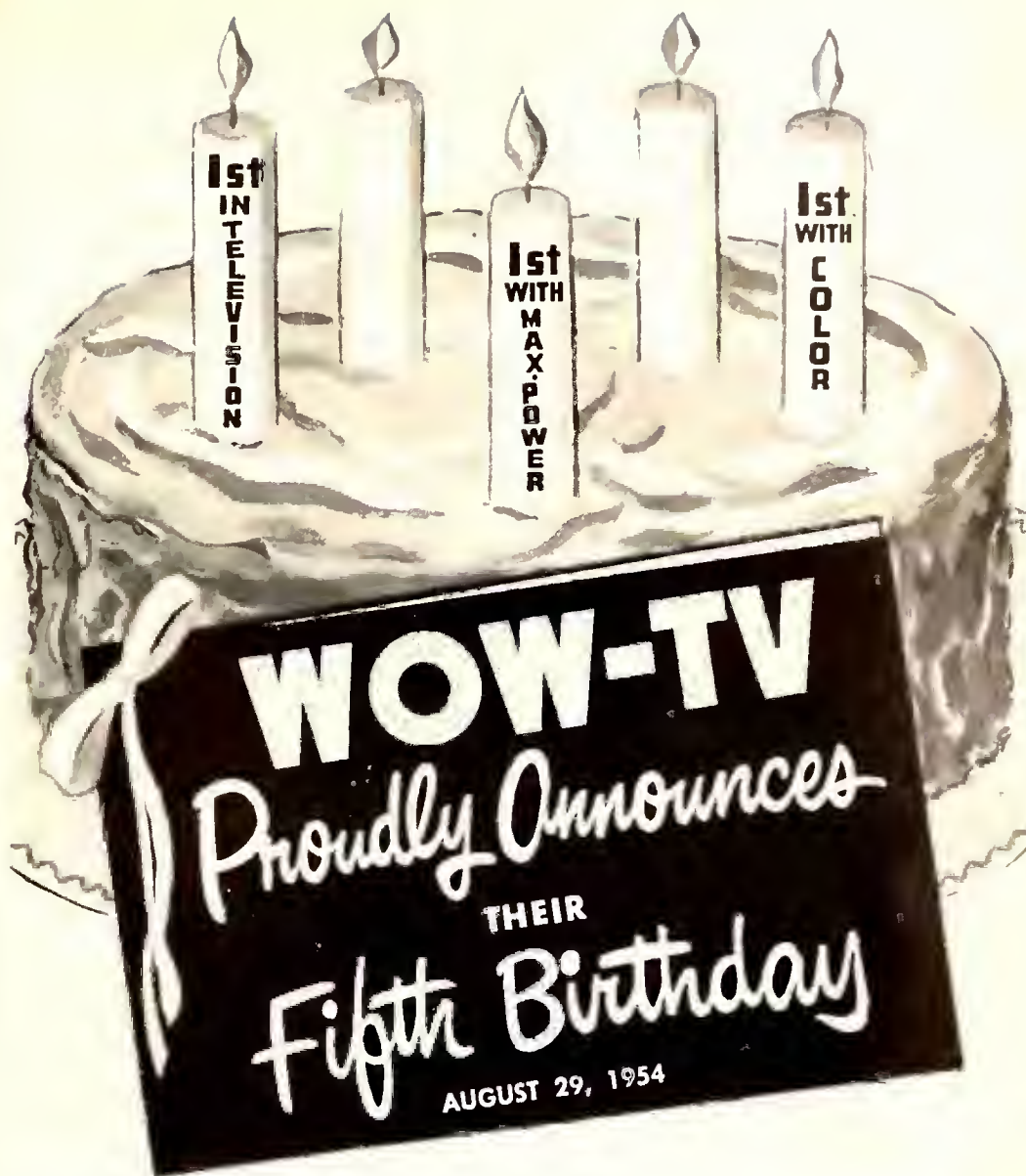
An advertiser has four choices when he launches a spot campaign in multi markets. He may select a local live show to carry his message in each area.

He may buy spots in local programs offered by stations on a co-op basis. His third choice would be to select half-hour film programs offered on a market by market basis. The fourth choice is the most logical, simplest and least expensive—select a single syndicated film series and use it in all the markets.

The reasons are rather obvious. First, by buying one syndicated film for all the markets the advertiser can get a better product than any locally produced live show. More creativity and more production have been put into such a series, the cost of which is written off against nationwide sales. As a result, the advertiser gets a far better buy for his money.

Secondly, buying a single program on a multi-market basis is less costly than buying individual properties in each market. Most syndicators give an advertiser a discount from local rates for a multi-market buy. In addition, the same set of commercials can

(Please turn to page 127)



OMAHA'S PIONEER STATION



- WOW-TV was one of the first eighty stations in the nation (first in Nebraska) to apply for an FCC license.
- WOW-TV was the first station in Nebraska to begin regular telecasting (August 29, 1949).
- WOW-TV was the sixth station in the nation (first in the Midwest) to operate on maximum power (February 24, 1953).
- WOW-TV was the first television station in the Midwest to have a color telecast (December 20, 1953).

WOW-TV's pioneering spirit has created a growing Midwest television audience.

This means your advertising dollars do more today on WOW-TV and will do more tomorrow, too.

# WOW TV

OMAHA CHANNEL 6  
NBC-TV • DUMONT AFF. — 100,000 WATTS — BLAIR TV REP.

A MEREDITH STATION

Affiliated with "Better Homes and Gardens"  
and "Successful Farming" Magazines.



# NEW CUT-RATE PRICES!

# Sponsored

# THE

# Alamo

## SPONSORED FROM COAST TO COAST!

### ALABAMA

Birmingham

Appliances  
Laundry & Cleaners  
Dairy Products  
Beverages  
Used Cars  
Appliances

Mobile

Montgomery

### ARKANSAS

Fort Smith

Hot Springs

Little Rock

Pine Bluff

Beverages  
Participating  
Used Cars  
Used Cars

### CALIFORNIA

Chico

Eureka

Los Angeles

Riverside

Sacramento

San Bernardino

San Diego

San Francisco

Santa Barbara

Stockton

Participating  
Syrup  
Syrup  
Syrup  
Syrup  
Syrup  
Syrup  
Syrup  
Syrup  
Syrup

### COLORADO

Colorado Springs

Pueblo

Shopping Center  
Beer

### D. C.

Washington

Dairy Products

### FLORIDA

Belle Glade

Gainesville

Jacksonville

Miami

Orlando

Laundry & Cleaners  
Beverages  
Appliances  
Awning Co.  
Beer

### GEORGIA

Atlanta

Columbus

Macon

Savannah

Beer  
Beer  
Participating  
Used Cars

### IDaho

Blackfoot

Boise

Burley

Idaho Falls

Lewiston

Nampa

Wallace

Weiser

Furniture  
Groceries  
Oil  
Retail Store  
Retail Store  
Groceries  
Groceries  
Groceries

### ILLINOIS

Bloomington

Chicago

Springfield

Participating  
Beer  
Used Cars

## PLUS

A 17 JEWEL GRUEN CURVEX  
WATCH FOR YOU TO GIVE AWAY

# FREE

ON EVERY PROGRAM!

The most spectacular sales-making  
plan in your town.



Lebertom



# City after city!

SPONSORED BY EVERY TYPE OF BUSINESS!

's  
GUY  
Lombardo  
NOW

Lombardo and his Royal Canadians  
with

Lombardo The Lombardo Trio  
Lombardo The Twin Pianos  
Gardner The Lombardo Picture Story  
Roney David Ross  
Lombardo Mystery Medley

## INDIANA

Columbus Supplies  
Ft. Wayne Drugs  
Kokomo Groceries  
Lafayette Bank  
Richmond Furniture  
Terre Haute Appliances

## IOWA

Des Moines Participating  
Sioux City Jewelry

## KENTUCKY

Ashland Participating  
Louisville Used Cars  
Taxi Cabs

## LOUISIANA

Alexandria Furniture  
New Orleans Candy  
Shreveport Dairy Products  
Refrigerators

## MARYLAND

Baltimore Wine  
Cumberland Beer  
Frederick Beer  
Hagerstown Beer

## MICHIGAN

Adrian Drugs  
Ann Arbor Ice Cream  
Detroit Used Cars  
Flint Music Store  
Grand Rapids Appliances  
Ionia Participating  
Muskegon Appliances

## MISSOURI

St. Louis Coffee

## MONTANA

Butte Groceries  
Great Falls Groceries  
Helena Drugs  
Missoula Groceries  
Shelby Mortuary

## NEBRASKA

Lincoln Appliances  
Omaha Appliances  
Scottsbluff Wall Paper

## NEW JERSEY

Atlantic City Appliances

## NEW YORK

Binghamton Used Cars  
Dairy Products  
Beer  
Lockport Used Cars  
New York City Beer  
Utica Bank

## NORTH CAROLINA

Durham Retail Store

## OHIO

Cincinnati Used Cars  
Columbus Dairy Products  
Dayton Participating  
Dover Record Shop  
Lima Groceries  
Marion Dairy Products

## OKLAHOMA

Enid Groceries  
Tulsa Dept. Store

## OREGON

Coos Bay Hay & Feed  
Eugene Hay & Feed  
Salem Participating

## PENNSYLVANIA

Allentown Clothing Store  
Bakery  
Erie Furniture  
Appliances  
Paints  
Lancaster Appliances  
New Kensington Stores  
Oil City Fish  
Philadelphia Furniture  
Warren Oil  
York Oil

## RHODE ISLAND

Providence Participating

## SOUTH CAROLINA

Charleston Dept. Store  
Furniture  
Columbia Auto  
Greenville Music  
Orangburg Jewelry

## SOUTH DAKOTA

Rapid City Shopping Center

## TENNESSEE

Chattanooga Insurance  
Memphis Heat Powder

## TEXAS

Dallas Appliances  
Odessa Furniture  
San Antonio Jewelry  
Waco Jewelry

## UTAH

Utah City Drug  
Price Grocery  
Provo Dairy Products  
Richfield Grocery  
Salt Lake City Oil

## VERMONT

Newport Used Cars

## VIRGINIA

Culpeper Beer  
Fredericksburg Beer  
Lynchburg Beverage  
Norfolk Coffee  
Staunton Beer  
Winchester Beer

## WASHINGTON

Bellingham Participating  
Richland Participating

## WEST VIRGINIA

Charleston Taxi Cab  
Oak Hill Participating  
Wheeling Dept. Store

## WISCONSIN

La Crosse Grocery  
Marquette Bakery  
Merrill Bakery  
Paynette Participating  
Racine Participating  
Casper Participating  
Chayanna Trading Post

## ALASKA

Anchorage Furniture  
Fairbanks Furniture  
Juneau Hardware

NEVER BEFORE at SO LOW A PRICE!

FREDERICK W. **ZIV** COMPANY  
*Radio Productions*  
1529 MADISON ROAD • CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD



Rodney



Carmen Lombardo



Kenny Gardner



# KMBC-TV

in Kansas City—

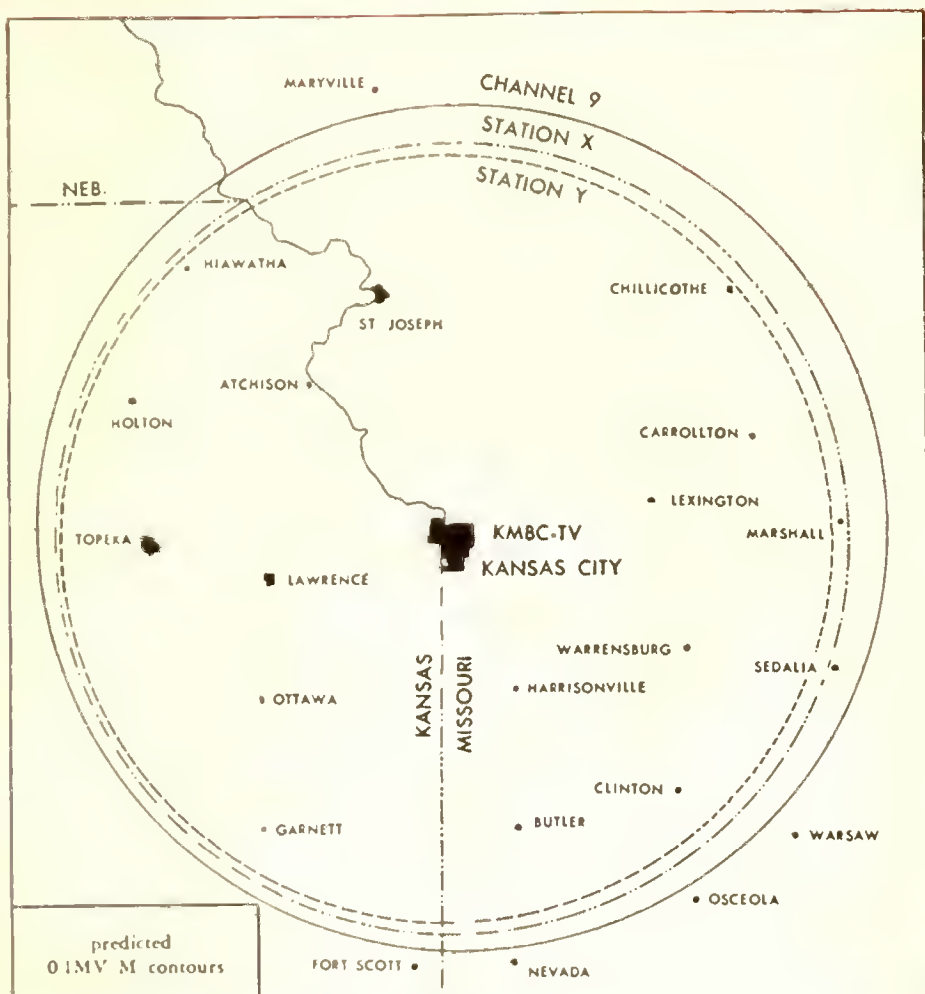
## "TALL TOWER" in Operation Soon!

EQUIPPED FOR TELECASTING IN COLOR

1,079-foot tower . . . . 316,000-watts power

As you read this page, work proceeds day and night on the new KMBC-TV tower and RCA transmitter installation in Kansas City. These new facilities make Channel 9 the undisputed BIG TOP TV station in the Heart of America. The predicted 0.1 mv/m cov-

erage map, prepared by A. Earl Cullum, Jr., consulting engineer, shows how KMBC-TV increases the Kansas City television market by thousands of additional TV homes.



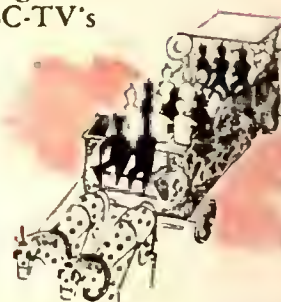
## BIGgest power TOPmost tower

With its tall tower and full power, KMBC-TV brings an entirely new value to television advertising in the Heart of America. No other Kansas City station gives you the unbeatable advantage of mass coverage *plus* the audience-holding programming of CBS-TV . . . the nation's leading network . . . combined with KMBC-TV's own great local shows.

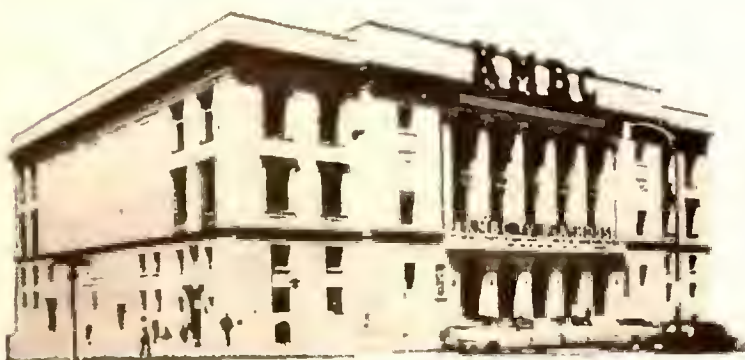
**Get on the CHANNEL 9  
Bandwagon NOW!**

Contact KMBC-TV or  
your Free & Peters  
Colonel for choice  
availabilities.

FREE & PETERS, INC.  
National Representatives



**Basic Affiliate**  
Kansas City's Most Powerful TV Station



ONE OF AMERICA'S GREATEST BROADCASTING INSTITUTIONS—Here Channel 9 (and Radio Stations KMBC-KFRM) originate some of the most ambitious local programming seen and heard in the Heart of America. TV facilities include 15-set TV studios, a 2600-seat theater, both RCA and Dumont studio camera chains, RCA film cameras, telops, telejectors, film projectors, rear-vision slide projector, spacious client viewing room and two complete sets of remote equipment. Color telecasts can be handled from the new RCA 316,000-watt transmitter.

# KMBC-TV

## The BIG TOP Station in the Heart of America

Don Davis,  
Vice President

John T. Schilling,  
Vice President and General Manager

George Higgins,  
Vice President and Sales Manager

and in Radio it's KMBC, Kansas City, Missouri

KFRM for the State of Kansas





## agency profile

### J. B. van Urk

Chairman of the plans board  
Calkins & Holden, New York

Jack van Urk, chairman of the plans board at Calkins & Holden, is an inveterate horseman. When not jumping over a fence (picture above), he writes sporting books at his farm in Mt. Kisco.

His office window overlooks Park Avenue, but from his desk van Urk can view a series of formal hunting prints that decorate the walls. A tall, very reserved man, Michigan-born van Urk fits literature's description of a British country gentleman. His approach to advertising belies appearance: When he heads up C&H's decision-making group, he is Madison Avenue with a thorough grounding in economics, business analysis, public relations and advertising.

"At C&H the plans board determines client advertising policy and strategy," van Urk told SPONSOR. This year the 52-year-old agency is billing at the rate of approximately \$10 million, which represents the spending of some 30-odd diversified accounts.

More than 40% of C&H's over-all billings are in the air media. Major radio-tv accounts include Prudential Insurance Co. of America, Stokely-Van Camp, Marcalus Mfg. Co. and Oakite.

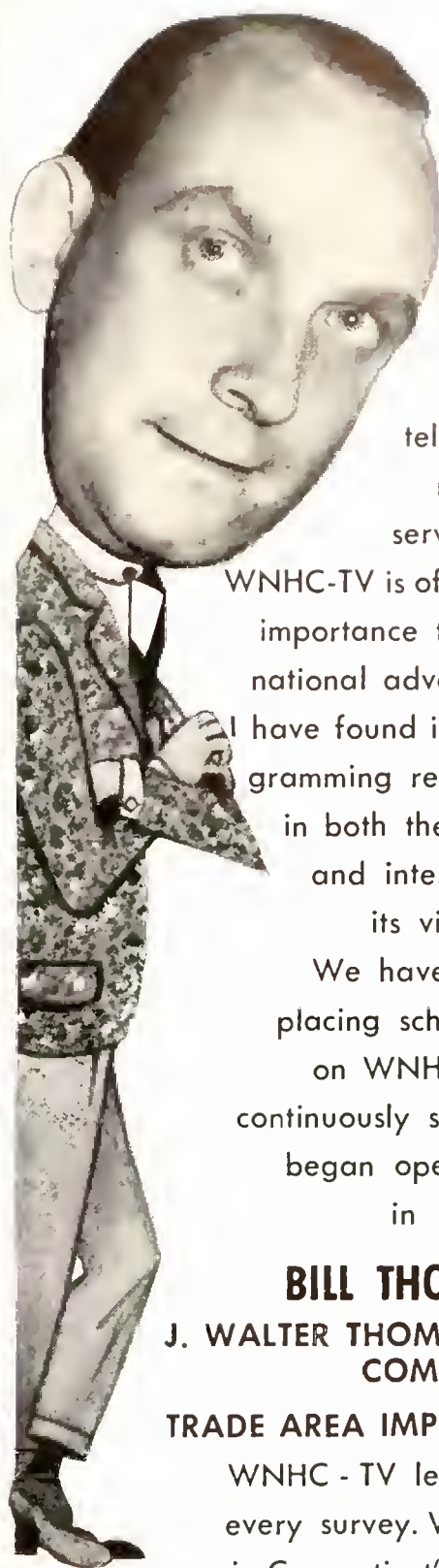
Says van Urk: "Because of the high cost of tv, the choice of tv programing or of a spot campaign must be analyzed very carefully and its effectiveness measured frequently."

This sort of analysis by the plans board, following consultation with the heads of the agency departments concerned with the decision, led to Prudential's buy of *You Are There*, CBS TV, on alternate Sundays 6:30-7:00 p.m.

"Nighttime network radio can be a valuable property today," van Urk continued. In line with this thinking it was recommended that Prudential buy five participations per week in NBC Radio's *Fibber McGee and Molly*, Sundays through Thursdays, 10:00-10:15 p.m. This show, it is felt, is the sort of family-appeal vehicle that the insurance firm needs to sell all forms of policies.

"We're merchandising the show to the hilt," van Urk concluded. The agency has already sent out 1,400 records with *Fibber's* and *Molly's* greeting to the local and regional Prudential offices.

"No matter what medium is selected for a campaign," said van Urk, "or how good the advertising, it's what you do with it before and after its presentation that counts in getting full value for your advertising dollar." ★ ★ ★



"The television market served by WNHC-TV is of prime importance to any national advertiser. I have found its programming reflected in both the taste and interest of its viewers. We have been placing schedules on WNHC-TV continuously since it began operation in 1948."

### BILL THOMAS

J. WALTER THOMPSON  
COMPANY

### TRADE AREA IMPACT!!!

WNHC-TV leads in every survey. WNHC is Connecticut's only media reaching out to influence buying habits

In a 6 state area of 3,500,000 viewers and where buying power is more than \$6 billion.

BETTER BUY? Naturally

**WNHC 8**  
TV NEW HAVEN,  
316,000 watts CONN.

RADIO TOO!

Ask your KATZ man



## TV DICTIONARY/HANDBOOK

(Continued from page 53)

ly live studio to reduce the area of pickup, thus deadening the studio.

**GOBO** A large sheet used to shield camera from lights. Also called a Flag or Matt.

**GO-HUNTING** Turning a television cameraman loose to find interesting shots on a spontaneous program or any other program.

**GOING OFF** Script term indicating an actor's lines should be spoken as he moves away from the microphone; going off perspective.

**GO TO BLACK** To dissolve the picture to a blank screen. (See Fade Out, Dissolve.) The television equivalent of lowering the curtain at the end of a scene, sequence or act.

**GOOSENECK** Mike which hangs from a gallows-support for use over tables when the talent is seated. Sometimes called a gallows mike.



**GRADING** Process of adjusting the density of negatives for printing to insure no apparent or disturbing change in the lighting of a scene.

**GRAY SCALE** Achromatic color scale of a 10-step transition from white through grays to black where the intermediate grays differ from each other only through a proportional admixture of white and black.

**GRAY SCREEN** Iconoscope chain without picture.

**GREEN SCALE** Relatively new color theory that advocates use of five basic green colors for greater eye appeal and definition on screen.

**GRIEVANCE** Problem, claim or dispute handled through channels under contract procedure.

**GRID or GRIDIRON** Metal framework close to the studio roof to which are anchored drop mikes, backdrops, props, scenery, lights.

**GRIP** (1) A handy man about the set, equivalent of a stagehand. (2) Studio

or scenic carpenter.

**GROUND GLASS** The glass in the tv camera viewing system on which the picture is projected for viewing by cameraman. Now obsolete. Now the image is viewed directly from a small kinescope.

**GROUND ROW** Any natural materials or small scenery pieces placed in front of main backgrounds to make a scene more real, or often used to make strip lights.

**GROUP SHOT** Intimate portrayal of three or more persons; also called a Three Shot.

**GUIDE SHEET** Schedule to outline the various routine rehearsals, details of a tv program.

**GYRO** Camera tripods are now fitted with a gyro head and handle to direct it, in place of the old tilting and panning handles. These enable one to point the camera easily in almost any direction.

## H

**HALATION** Is evidenced as a spurious image that degrades the quality of the intended image because of stray exposing light that has passed once through the emulsion and is reflected back to the emulsion by the clear base of film or other partially reflecting support. Such light rays are usually absorbed by a light absorbing dye located between the emulsion and the base or by a dye incorporated in the base itself.

**HALF-LAP** Control technique by which two pictures in a dissolve or overlap are both held at maximum simultaneous definition (50% each) so that both are visible to viewers.

**HAM IT** Over-act or over-play in any way, or to over-emphasize one's part in a production.

**HAND PROPS** Movable materials of all kinds which are used by actors in their respective roles, or other small items used to dress a set.

**HARDNESS** (1) Excessive contrast in telecast image. (2) Undesirable degree of realism in portraying heavy roles.

**HASSEL** Meaning complete state of flux—everything going wrong.

**HEAD ROOM** Area between the actor's head and the actual top of set. This area is important in relation to the amount of upward camera movement possible without overshooting the sets.

**HEADS AND TAILS** Applied to the beginning and end of any tv film sequence. "Heads" means beginning of sequence; "tails" the end. Used to signify the position of film on a reel.

**HEAD-UP** Term meaning a reel of film wound so the first frame is on the outside of the reel and ready to project. Opposite term is "tails up."

**HEARTBREAKER** A commercial tv audition made on speculation. Usually with little chance of being accepted.

**HEAVY** Professional casting term usually meaning villain.



**HEROIC** Outsize prop, object, set—larger than life.

**HIATUS** The summer period, usually eight weeks, during which a sponsor and/or talent may discontinue his program but thereafter resuming his time period or show.

**HIGH HAT** An elevated camera mount for use on table top or other waist-high object pickups.

**HIGH KEY** Pictures whose tones all lie toward the lighter end of the scale. Low key—picture whose tones are at darker end of scale. Also applies to degree and contrast of lighting on image, set.

**HIGHLIGHT** Emphasizing a subject or scene by special painting or lighting effects to make subject stand out from the rest of the picture. Lighting may be rim lighting, halo effects, silhouettes.

**HIT or HIT IT** A sudden and emphatic attack by music.

**HITCHHIKE** An isolated commercial for a sponsor's secondary product (not advertised in the main body of the show) which is given a free ride after the end of the program proper.

**HOG CALLING CONTEST** A strenuous competitive commercial audition for talent or announcers possessing special qualities, plus a good voice.

**HOLD IT DOWN** Sound command to the engineer at controls or to talent to reduce volume. Lighting command to engineer to reduce intensity of spot.



IN SAN FRANCISCO...

THEY DON'T  
SHOOT YOU  
FOR HOLDING  
5 ACES...

NOT  
THESE  
FIVE!

A  
♠



DEL COURTNEY...

formed band leader  
mc's Son Francisco's  
most popular daytime  
participation show.



A  
♥



FAYE STEWART...

whose household hints  
lighten household  
stints... whose KPIX  
Kitchen is every  
wamon's kitchen.

A  
♣



CAPTAIN FORTUNE...

turns the younger  
world into results with  
San Francisco's  
favorite multi-weekly  
local kid show.

A  
♦



WILLIAM WINTER...

Internationally-known  
commentator and  
Northern California's  
top TV news analyst.

SANDY SPILLMAN...

Quizmaster, magician,  
who quizzes and  
mystifies on a favorite  
audience participation  
program.



A  
♥

**kpix**  
CHANNEL 5

SAN FRANCISCO, CALIFORNIA

Affiliated with CBS and DuMont Television Networks  
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston  
KYW • WPTZ, Philadelphia  
KOKA, Pittsburgh  
WOWO, Fort Wayne  
KEX, Portland

Represented by Free & Peters, Inc.



**HOOK** (1) In writer's parlance it means to give a surprise ending. (2) A program device used to attract tangible response from the audience; e.g., an offer, a contest. (3) A suspense ending that concludes an episode or serial.

**HOOPER** New York; Radio and tv research firm using phone coincidental and diary methods; does local areas, over 50 tv and radio markets; sample base, tv, 200-500 diaries, radio approx. 600 phone calls; interview period for tv usually first week of the month, radio varies. Delivery date for tv about 20 days, and 30 days for radio. Cost about \$1,500 for complete package. Over 370 subscribers. Basic data supplied is radio and tv ratings, share of audience, sets-in-use and for tv only, audience composition, cumulative audiences, weekly audience and uhf penetration. (See Tv Ratings.)

**HOOPERATING** An almost generic term for a program's audience rating as determined by the C. E. Hooper, Inc. quantitative audience measurement service. (See Tv Ratings.)

**HOP** Radio term for volume.

**HORSE OPERA** Tv presentation primarily composed of gunshots, fights, chases and occasionally a plot. Also called oat opus or oater.



**HOT** Too much light on talent, set.

**HOT BACKGROUND** Background light which is too strong and results in lack of contrast and undesirable flat picture. However, may be used to produce special dramatic effects for silhouettes.

**HOT LIGHT** Concentrated beam of light used to emphasize features, profiles or contours. Usually a pinpoint spot,  $\frac{3}{4}$  kw.

**HOT SPOT** (1) Small area of scene which has been too brightly lighted or over developed; (2) flare back from bright metallic surfaces.

**HOT SWITCH** The rapid transfer of scene, show or program from one originating point to another.

**HOUSE SHOW** A package tv show usually owned, written and directed by a station or network; in contrast to an agency show which is owned by an advertising agency.

**HUE** The most characteristic attribute of color and determines whether the color is green, red or yellow. (See Special Color Section.)

**HUSTON CRANE** A camera crane that enables the cameraman and the camera to rise off the floor of the studio and to take a position in the air over the action, shooting down or from a high angle.

**HYPOTHE** (1) To add vitality and interest to a program by changing its format, cast, agency, producer, writer or, sometimes, its sponsor. (2) Slang term for solution used in developing film.

**HYPERFOCAL DISTANCE** The near limit of the depth of field of a lens when focused on infinity, or the distance from a camera to the nearest object in focus when the lens is focused on infinity. When a lens is focused upon its hyperfocal distance, its depth of field extends from exactly half that distance.

## I

**IATSE** International Alliance of Theatrical Stage Employees. Tv stage hands belong to this union.

**IBEW** International Brotherhood of Electrical Workers. Light technicians, engineers and some soundmen belong to this union.

**ICONOSCOPE** The camera pickup tube used by all tv stations for film transmission. "Ike" is the slang term for Iconoscope.

**I.D.—SHARED I.D.** (1) Tv station identification, or call letters. (2) Film I.D., announcing that the program televised is, or was produced from film. (3) I.D. (commercial) is a commercial which combines both the station call letters and a sales message for a product or service, usually 10 seconds long. I.D. standards as accepted by tv stations and the Station Representatives Assoc. have four features: (1) I.D.'s are identified by the agencies and stations as 10 seconds even though the actual commercial station I.D. is only eight seconds; (2) the audio portion of the station identification follows the audio portion of the commercial; (3) commercials occupy  $\frac{3}{4}$  of the screen area for station identification; (4) the actual timing is: a.  $1\frac{1}{2}$  seconds (36 frames) open, b. 6 seconds—commercial audio, c. 2 seconds—station identification, d.  $\frac{1}{2}$  second (12 frames) close.

tification, d.  $\frac{1}{2}$  second (12 frames) close.

**IDEAL TIME** A timing on a script that is obtained by back-timing and indicates the desired pace of the telecast.

**IDIOT SHEET** Cue sheets attached to the front of the camera (below the lens) as well as blackboard and printed reminder sheets out of camera range.

**IKE** Slang term for Iconoscope.

**ILLUSION** Effect created for the viewer, as opposed to the technical means of creating that effect.

**IMAGE** The photographic likeness as recorded on a tv tube, kine or film.

**IMAGE-ORTHICON** The current super-sensitive camera tube developed by RCA which is capable of picking up scenes in semi-darkness or without excessive lighting.

**IMAGERY** (See Special Color Section.)

**IMPRESSIONISM** Building up of general impression in a film by joining together a series of shots of subjects which in actuality are disconnected in space or time or both.

**IMPULSE BUYING** Purchases made without previous intention by people who happen to see products or a display at the point of purchase.



**IN** To begin.

**IN CLEAR** The music, sound or voice is by itself.

**INTERIOR SOUNDS** Sound of an object, such as a train, as heard from a position inside the object.

**INTERMEDIATE** Color dupe print intended for use as a parent of release prints, called second generation dupes.

**INKERS** Artists in an animation studio who trace the outlines of drawings prepared by animators onto cells.

**IN THE CAN** Completed tv film pro-



# **DOUBLE SALES IMPACT ON WGN-TV, CHICAGO!**

**QUALIFYING ADVERTISERS BUYING \$450 PER WEEK  
FOR 13 WEEKS IN CLASS 2 ANNOUNCEMENTS MAY  
CHOOSE FROM FOUR GREAT MERCHANDISING PLANS—**

**YOU PAY NO PROGRAM CHARGES!! ALL ANNOUNCE-  
MENTS INTERIOR TO PROGRAMS OR AT STATION  
BREAKS FROM SIGN-ON TO 5:00 P.M. ARE THE  
SAME RATE ON WGN-TV!!**

- **A & P or JEWEL SUPERMARKET MERCHANDISING**  
Point-of-Sale promotion in each of the A & P or JEWEL Chicago Area Supermarkets for one full week every thirteen weeks.
- **FEATURE FOODS MERCHANDISING**  
Point-of-Sale merchandising—a minimum of 350 store calls each 13 weeks. A minimum of 125 special one week displays each 13 weeks. 75 days of Bargain Bar promotion in corporate chains and high volume supermarkets each 13 weeks. Two reports each 13 weeks on merchandising activity.
- **HOME ARTS GUILD MERCHANDISING**  
Product demonstration five days a week to a minimum of 100 homemakers per day. Display of product at the Home Arts Guild. Guild Seal of Approval available for use by advertisers. Each day, samples or literature furnished by advertiser are given to homemakers.

A qualifying advertiser spending \$850 per week for 13 weeks is entitled to *two full weeks* display in A & P or JEWEL Supermarkets each 13 weeks . . . and a qualifying advertiser spending \$1,250 per week for 13 weeks receives a full week of merchandising in A & P or JEWEL Supermarkets every *four weeks*.

Only WGN-TV in Chicago offers such an unrestricted choice of availabilities and merchandising. Contact your WGN-TV representative for further details.

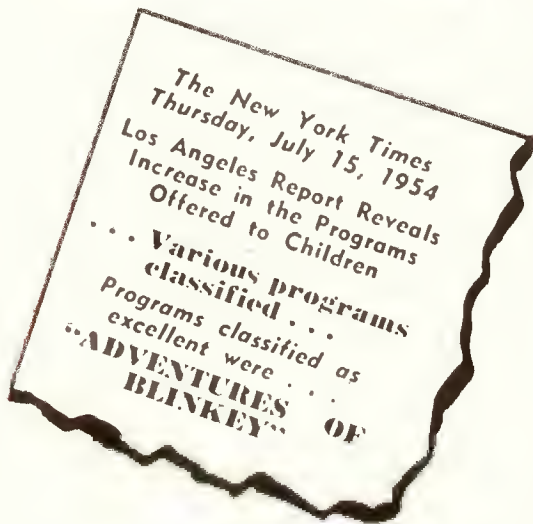
**WGN-TV • Channel 9 • CHICAGO, ILL.**



## ADVENTURES OF BLINKEY



Newest and  
hottest  
radio and tv  
film property



Officially Rated  
**EXCELLENT**

by National Association for Better  
Radio and Television



Top-rated for small fry  
between ages 4-12



26 Episodes completed  
26 Episodes in production



First-run in all markets  
but 20



Proved successful premium  
draw



FREE merchandising  
available



Integrated film commercials



For TV or radio



Cost range \$50 to \$250  
depending on market.



Wire, or phone today  
for free premium samples:



MURRAY KING, producer

**BLINKEY PRODUCTIONS INC.**  
106 West End Ave., N. Y. 23, N. Y.  
SUssquehanna 7-4429

gram or commercials that have been checked, found O.K. and are in metal containers ready for shipping.

**IN-BETWEENERS** Artists in an animation studio who draw sketches for the cells, which in action sequences fill up the gaps between the significant moments drawn by the senior animators.

**IN THE MUD** (1) A lifeless delivery visually and or soundwise with very uninteresting quality, resulting from a speaker's or actor's improper pitch, stage presence or lack of material. (2) The sound heard when the voice is spoken into a closed "mike" and picked up faintly on a live "mike" at a distance away.

**INCANDESCENT LIGHT** Light produced by the heating of a strip of conductor or the burning of an arc between two electrodes. Usually very rich in red values.

**INDEPENDENT STATION** (1) Station not having a network affiliation. (2) Station not owned by a network (whether or not it is network affiliated).

**INDIRECT ACTION COPY (tv)** Tv advertisement designed primarily to build good will or otherwise contribute indirectly to favorable response, cumulatively with other ads over a period of time.

**INGENUE** Female tv performer with a youthful, pleasant voice and appearance of approximately 16 to 24 years.



**INHERITED AUDIENCE** The portion of a program's audience which listened to preceding show on same station.

**INKY** Usually pertains to any incandescent lamp as opposed to fluorescent.

**INSTITUTIONAL ADVERTISING** Form of goodwill advertising designed to enhance the prestige of products through emphasis upon the company sponsoring the advertisement.

**INSTITUTIONAL** Type of tv presentation designed to build goodwill and confidence or promote the firm or institution sponsoring the show rather than its specific products.

**INTERCUTTING** Similar to a visual montage or reverse angle shots. Consists of a succession of very short scenes or flashes of the same scene from different angles.

**INTEREST FILM** Film which deals with a non-fictional subject in a popular manner.

**INTERFERENCE** Disturbances of tv reception caused by undesirable signals such as airplanes, automobiles, fm radio stations and "hams."

**INTEGRATED COMMERCIAL** A telecast advertisement which is woven into the sponsored program as a part of the entertainment.

**INTERIOR DIALOGUE** The tv application of soliloquy and the aside. It's a "stream-of-consciousness" technique given great impetus by *Dragnet*, Jack Benny, other shows.

**INTERLACING** The U. S. tv picture scanning system whereby the odd numbered lines are sent as a separate field and the even numbered lines are then filled in or superimposed to create one frame or complete picture entirely void of flicker.

**INTERMEDIATE FILM PROCESS** A system of projecting television to larger audiences in which the picture is photographed onto motion picture film, developed and projected in less than one minute.

**IN-THE-CAN** The completed film production ready for televising.

**INVOLUNTARY ATTENTION** Direction of attention which takes place despite the individual's effort to inhibit it.

**IRE** Institute of Radio Engineers.

**IRIS** Adjustable diaphragm in front of or within the lens of a tv camera. The Iris Diaphragm is used to reduce the picture area for special effects. (See Lenses.)

**IRIS IN** Also circle in. The gradual appearance of a picture from a small spot until it fills the screen through constantly enlarging circle.

**IRIS OUT** Reverse action of the above in which the circle closes down until it disappears.

J

**JAM** Playing without a score or benefit of written music; high pressure selling on tv commercials; to render radio signals unintelligible by sending interfering signals.



Florida's



Newest VHF Station

# WJNO-TV

100,000 WATTS



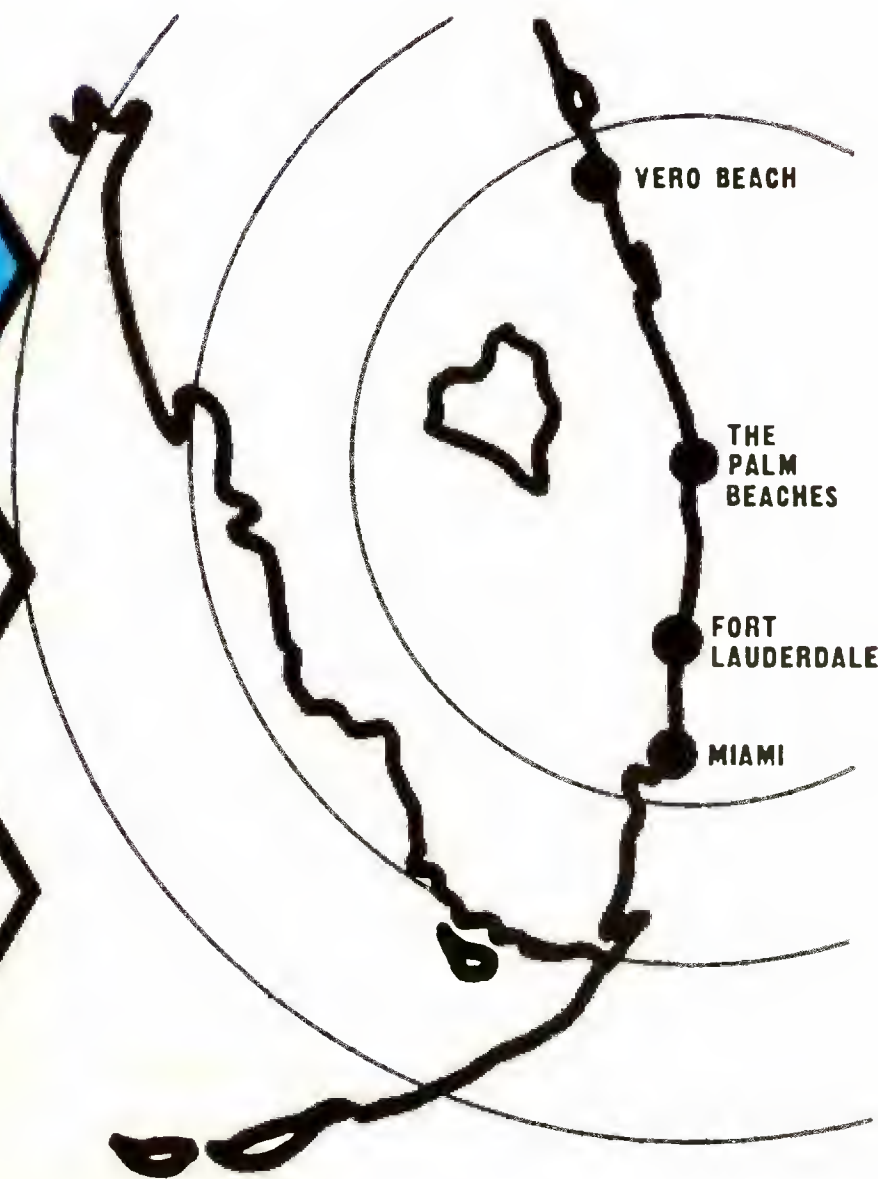
## CHANNEL 5 - NBC PRIMARY AFFILIATE

**NOW ON  
THE AIR!**

serving . . . **MIAMI** and  
the **PALM BEACHES**  
In AN 11 - COUNTY AREA

POPULATION \_\_\_\_\_ 932,465  
FAMILIES \_\_\_\_\_ 301,065  
RETAIL SALES \_\_\_\_\_ \$1,213,246,000  
EFF. BUYING INCOME \_\_\_\_\_ \$1,571,731,000

ALL MARKET DATA TAKEN FROM  
SALES MANAGEMENT, 1954



when it's southern florida you want . . . take 5

LOWEST COST PER THOUSAND FAMILIES IN THE SOUTH

Represented by

### MEEKER TV, Incorporated

New York

Chicago

Los Angeles

San Francisco

REGIONAL REPRESENTATIVE

JAMES S. AYRES --- ATLANTA, GEORGIA





# Riding High...

Results of a test by one of the top advertising agencies, using WFBG-TV, frankly have been surprising. You, too, can use this proven pulling power to cover Pennsylvania between Pittsburgh and Harrisburg.

## With WFBG-TV

Channel 10.....316,000 Watts Super Power

### OTHER PLUS FEATURES

Television Sets .....447,128

Families .....651,267

Retail Sales .....2.1 Billion

Tower Height, 990 Feet Above Average Terrain

### The Gable Broadcasting Co.

Altoona, Pa.

Represented Nationally By H-R Television, Inc.



ABC

NBC

CBS

DUMONT



**JEEP** A moving image on the face of a television set which is itself to be televised as in commercials for tv sets.

**JIC** Just in case.

**JUICER** A tv electrician.

**JUMP** To omit previously planned shot, shots, action or musical number.

**JUMP CUE** When an actor, soundman, switcher or musical director anticipates his action and performs before the proper time.

**JUMP CUT** The result of cutting a shot and resplicing the film across the gap from which a jump in the shot's continuity results. A device for deleting dead footage if the shot is motionless. Shots are seldom motionless, and if there is movement, an unpleasant visible jump will occur.

**JUNIOR** 1,000- or 2,000-watt bulb which gives concentrated lighting.

**JUNK** Waste film; generic terms used by editors to describe the films they work on; to discard film.

**JUVENILE** Tv talent whose appearance and/or voice carries an age quality of 17 to 24.

## K

**KEG LIGHT** 500- or 750-watt bulb which gives concentrated spot lighting.

**KEY** The "tone" of a show or scene, high or low. A high-rated scene is usually played with a fast pace and in an excited manner. Low key is usually done in a slower pace and is more subdued. Also key lighting, referring to the predominating lighting effect in a scene. (See Lighting.)

**KEY LIGHTS** Main source of illumination on a scene.

**KEY NUMBERS** Edge numbering on footage numbers marked along edge of film at intervals.

**KEY SOUNDS** Sound effects which suggest an entire setting or environment, such as typewriters to suggest an office, sheep bleating to suggest shearing time.

**KEY STATIONS** Stations in a network that originate the network's principal programs.

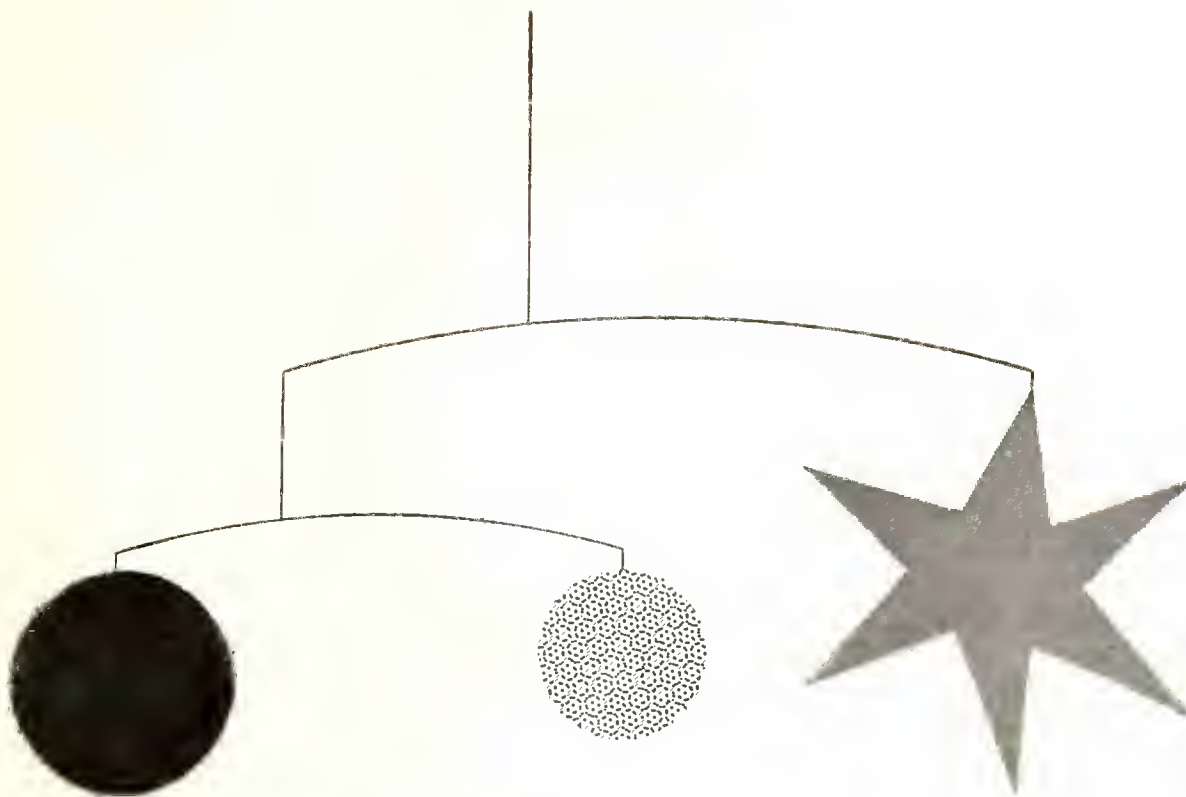
**KICK BACK** Any form of secret rebate on rates or talent.

**KILL** To strike out or remove part or all of a scene, set, action or show.

(To be continued in next issue)

SPONSOR





**Perfect balance**...of skilled operating technicians, specially designed equipment, and constant laboratory research maintains Precision leadership in the field of film processing.

*Electronic Printing*, for example, illustrates the results of Precision's continuing search for improved ways to serve leading producers, directors, and cameramen. This important Maurer development in the printing of optical sound from magnetic original is installed at Precision for kinescope and other recording direct to the optical track.

*In everything there is one best...in film processing, it's* **Precision.**

**P R E C I S I O N**

F I L M L A B O R A T O R I E S , I N C  
21 WEST 46TH STREET, NEW YORK 36, N. Y.



*A division of J. A. Maurer, Inc.*



(continued from page 43)

### CBS TV sponsored shows (continued)

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
<i>Life With Father</i>	\$30,000	Situation comedy	30 min. 1 wk	Johnson's Floorwax	NL&B
<i>Lone Ranger</i>	\$18,000	Western	30 min. 1 wk	General Mills	D-F-S
<i>Longines Chronoscope</i>	\$6,000	News interview	15 min. 3 wk	Longines-Wittnauer	Victor A. Bennett
<i>Lore of Life</i>	\$8,500	Soap opera	15 min. 5 wk	Amer. Home Prod.	Blow
<i>Mama</i>	\$24,000	Drama	30 min. 1 wk	General Foods	Y&R, B&B
<i>Meet Millie</i>	\$20,000	Situation comedy	30 min. 1 wk	O'Cedar Corp., Carter Prods.	Turner Advertising, SSCB
<i>Meet Mr. McNutley</i>	\$29,500	Situation comedy	30 min. 1 wk	General Electric	Maxon
<i>My Favorite Husband</i>	\$26,000	Situation comedy	30 min. 1 wk	International Silver, Simmons	Y&R
<i>Name That Tune</i>	\$11,000	Panel-quiz	30 min. 1 wk	Carter Prods., Whitehall Division Am. Homes	SSCB
<i>Omnibus</i>	\$60,000	Documentary-drama	90 min. 1 wk	Aluminum Ltd. of Canada, Norcross, Scott Paper Co.	JWT, Abbott Kimball, JWT
<i>On Your Account</i>	\$11,500	Aud. partic.	30 min. 5 wk	Procter & Gamble	B&B
<i>Our Miss Brooks</i>	\$26,000	Situation comedy	30 min. 1 wk	General Foods	Y&R
<i>Perry Como</i>	\$27,000	Musical	15 min. 3 wk	Liggitt & Myers	C&W
<i>Person to Person</i>	\$22,000	Interview	30 min. 1 wk	American Oil, Hamm Brewing, Noxema Chemical	Joseph Katz, Campbell-Mithun, SSCB
<i>Portia Faces Life</i>	\$10,000	Soap opera	15 min. 5 wk	General Foods	Y&R
<i>Private Secretary</i>	\$27,000	Situation comedy	30 min. alt wks	American Tobacco	BBDO
<i>Public Defender</i>	\$21,000	Detective	30 min. 1 wk	Philip Morris	Blow
<i>Robert Q. Lewis</i>	\$30,000	Variety	30 min. 5 wk	Helene Curtis, Best Foods, General Mills, S. C. Johnson, C. A. Swanson, Doekin Products	Earle Ludgin, D-F-S, BBDO, NL&B, Tatham-Laird, Grey
<i>Schlitz Playhouse</i>	\$26,000	Drama	30 min. 1 wk	Schlitz Brewing	Lennen & Newell
<i>Search for Tomorrow</i>	\$8,500	Soap opera	15 min. 5 wk	Procter & Gamble	Blow
<i>The Secret Storm</i>	\$10,000	Soap opera	15 min. 3 wk	Amer. Home Products	Blow
<i>See It Now</i>	\$18,000	Documentary	30 min. 1 wk	Aluminum Co. of America	Fuller & Smith & Ross
<i>Seeking Heart</i>	\$9,500	Soap opera	15 min. 5 wk	Procter & Gamble	Compton
<i>Sports Spot</i>	\$1,500	Commentary	15 min. 1 wk	General Cigar	Y&R
<i>Strike it Rich</i>	\$12,000	Aud. partic.	30 min. 5 wk	Colgate	Esty
<i>Strike It Rich</i>	\$11,000	Aud. partic.	30 min. 1 wk	Colgate	Esty
<i>Studio One</i>	\$31,000	Drama	1 hr. 1 wk	Westinghouse	Mc-E
<i>That's My Boy</i>	\$26,500	Situation comedy	30 min. 1 wk	Chrysler Corp.	Ayer
<i>The Big Top</i>	\$14,000	Children's	1 hr. 1 wk	National Dairy	Ayer
<i>The Lineup</i>	\$27,000	Mystery-detection	30 min. 1 wk	Brown & Williamson	Ted Bates
<i>Toast of the Town</i>	\$32,500	Variety	1 hr. 1 wk	Lincoln-Mercury Dealers	K&E
<i>Topper</i>	\$27,000	Situation comedy	30 min. 1 wk	R. J. Reynolds	Esty
<i>Two for the Money</i>	\$12,000	Aud. partic.	30 min. 1 wk	P. Lorillard	Lennen & Newell
<i>Uncle Johnny Coons</i>	\$4,000	Children's	30 min. 1 wk	Lever Bros.	Mc-E
<i>Valiant Lady</i>	\$10,000	Soap opera	15 min. 5 wk	General Mills, Toni	D-F-S, Leo Burnett
<i>Welcome Travelers</i>	\$18,000	Aud. partic.	30 min. 5 wk	Procter & Gamble	D-F-S
<i>What's My Line</i>	\$10,500	Panel quiz	30 min. 1 wk	Jules Montenier, Remington-Rand	Earle Ludgin, Y&R
<i>Willy</i>	\$28,000	Comedy	30 min. 1 wk	General Mills	D-F-S
<i>You Are There</i>	\$21,000	Documentary	30 min. 1 wk	Electric Cos., Prudential Insurance	Ayer, Calkins & Holden

Listing continues on page 84



# MR. SPONSOR MR. AGENCY-MAN MR. PRODUCER

In a few weeks, the battle for ratings will start in what is likely to be television's greatest season. You may have an important, expensive production to launch . . . or an established favorite to bring back in high gear. Right now, you're in the market for the biggest audience possible.

TV GUIDE's readership is an audience you will be interested in. It's an audience you can't duplicate elsewhere. It's made up of more than 2,000,000 set-owning families who are 100% interested in what you have to sell—superior entertainment.

Not only does the TV GUIDE audience constitute a large chunk of population in itself. It is the "cream" of the total television audience—the viewers who devote the most time to their sets, who take a genuine interest in what's playing, who's in it, and what's on next. It is the group responsible for establishing new trends in viewing. Corral this audience and you have the start of a superior rating.

High costs for production, talent and time are characteristic of network television. For network sponsors, a schedule of advertisements in TV GUIDE is a matter of simple economy.

To make your large expenditures pay off in still larger ratings this year, let the readers of TV GUIDE know at what time and on which channel to look for your show, and if it's a new show, what it's all about.

Start your schedule of program promotion advertisements in TV GUIDE's Second Annual Fall Preview issue. In a single issue, to appear Sept. 23 the editors of TV GUIDE will wrap up the entire television season, complete with an Alphabetical Index tailored to local time and channel. Your immediate decision to begin your schedule in the Fall Preview Issue will be more than justified by the handsome circulation bonus this special issue always brings.

A phone call or note to any of TV GUIDE's Advertising Offices will bring you all the details on this unique and inexpensive method of merchandising your program to viewers.

## *Fall Preview Issue Closing Dates*

Regional Program Sections  
Black & White

*Copy Due*  
September 10

## *Advertising Offices*

NEW YORK—488 Madison Ave., PLaza 9-7770  
CHICAGO—6 N. Michigan Ave., WAbash 2-0366  
PHILADELPHIA—302 N. 13th St., LOmbard 3-5588  
LOS ANGELES—1540 N. Vermont Ave., NOrmandy 2-3101





(Continued from page 82)

### Du Mont sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
<i>Bishop Sheen</i>	\$12,000	Discussion	30 min. 1 wk	Admiral	Erwin, Wasey
<i>Life Begins at Eighty</i>	\$6,500	Panel	30 min. 1 wk	Scrutan	Kletter
<i>Morgan Beatty</i>	\$15,000	News	15 min. 5 wk	Miles Laboratories	Geoffrey Wade
<i>They Stand Accused</i>	\$8,500	Drama	1 hr. 1 wk	Consolidated Cosmetics	Duggan
<i>The Stranger</i>	\$10,000	Mystery-detection	30 min. 1 wk	Scrutan	Kletter
<i>General Sports Time</i>	\$7,000	Sports	15 min. 2 wk	General Tire & Rubber	D'Arcy
<i>Chance of a Lifetime</i>	\$9,500	Talent	30 min. 1 wk	Lentheric, P. Lorillard	C&W, Lennen & Newell
<i>Rocky King, Detective</i>	\$9,800	Detective	30 min. 1 wk	American Chicle, Pharmaceuticals Inc.	D-F-S, Harry B. Cohen
<i>The Goldbergs</i>	\$18,500	Situation comedy	30 min. 1 wk	Vitamin Corp.	BBDO
<i>Studio 57</i>	\$23,000	Drama	30 min. 1 wk	Heinz Co.	Maxon
<i>Captain Video</i>	\$2,500	Adventure	15 min. 1 wk	W. H. Johnson Candy	Bruck
<i>What's the Story?</i>	\$3,000	Quiz	30 min. 1 wk	Allen B. Du Mont Labs	Direct
<i>Sports Showcase</i>	\$1,775	Sports	15 min. 1 wk	American Home Prods.	Geyer

### NBC TV sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
<i>Armstrong Circle Theatre</i>	\$20,000	Drama	30 min. 1 wk	Armstrong Cork	BBDO
<i>Big Story</i>	\$16,000	Drama	30 min. 1 wk	Simoniz Co., American Tobacco	SSCB
<i>Big Town</i>	\$18,000	Drama	30 min. 1 wk	Lever Bros.	JWT
<i>Bob Hope</i>	\$75,000	Comedy-variety	1 hr. 6 ti season	General Foods	Y&R
<i>Bride &amp; Groom</i>	\$7,500	Variety	15 min. 3 wk	Jergens Co.	Drr
<i>Camel News Caravan</i>	\$19,000	News	15 min. 5 wk	R. J. Reynolds	Esty
<i>Cavalcade of Sports</i>	\$10,000 <sup>+</sup>	Sports	30-45 min. 1 wk	Gillette Co.	Maxon
<i>Colgate Comedy Hour*</i>	\$80,000	Comedy-variety	1 hr. 3 wks mo	Colgate	Bates
<i>Concerning Miss Marlowe</i>	\$9,500	Soap opera	15 min. 5 wk	Procter & Gamble	B&B
<i>Dear Phoebe</i>	\$30,000	Situation comedy	30 min. 1 wk	Campbell Soup	BBDO
<i>Dinah Shore</i>	\$20,000	Musical	15 min. 2 wk	Chevrolet	Campbell-Ewald
<i>Dragnet</i>	\$28,000	Mystery-detection	30 min. 1 wk	Liggett & Myers	C&W
<i>Eddie Fisher</i>	\$22,000	Musical	15 min. 2 wk	Coca-Cola	D'Arcy
<i>Ethel &amp; Albert</i>	\$13,000	Situation comedy	30 min. 1 wk	Sunbeam Corp.	Perrin-Paus
<i>Fireside Theatre</i>	\$22,000	Drama	30 min. 1 wk	Procter & Gamble	Compton
<i>Ford Theatre</i>	\$25,000	Drama	30 min. 1 wk	Ford Motor	JWT
<i>George Gobel*</i>	\$25,000	Comedy	30 min. 3 wks mo	Armour, Pet Milk	FC&B, Gardner
<i>Golden Windows</i>	\$9,500	Soap opera	15 min. 5 wk	Procter & Gamble	Y&R
<i>Goodyear-Philco Playhouse</i>	\$32,000	Drama	1 hr. 1 wk	Goodyear Tire, Philco Corp.	Y&R, Hutchins
<i>Great Moments in Sports</i>	\$5,500	Sports	15 min. 1 wk	Mutual of Omaha	Bozell & Jacobs
<i>Hallmark Hall of Fame</i>	\$10,000	Drama	1 hr. 1 mo	Hall Bros.	FC&B
<i>Hallmark Hall of Fame</i>	\$24,000	Drama	30 min. 3 wks mo	Hall Bros.	FC&B

Listing continues on page 86





## M'LADY WEARS *Denim*

The South's Prosperous Piedmont is a world center of the textile industry. It's the home of *Cone Mills Corporation*, world's largest producer of denim; *Blue Bell, Inc.*, giant converter of denim; *Burlington Mills Corporation*, world's largest weavers of man-made fibers; *Dan River Mills, Inc.*, and many others. Employees of these textile empires spend many hours daily viewing WFMY-TV.

Textiles team with agriculture and other expanding industries to furnish 2 billion dollars of spending money to eager buyers in WFMY-TV's North Carolina and Virginia viewing area.

WFMY-TV covers the Prosperous Piedmont's 31 county gold mine where 1,700,000 people live, work and buy. To get your share of sales in this wealthy market, call your H-R-P man today.



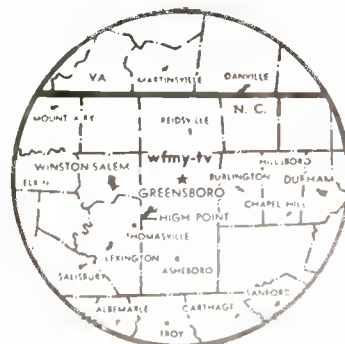
Basic Affiliate

# wfmy-tv

## *Channel 2*

GREENSBORO, N. C.

Represented by  
Harrington, Righter & Parsons, Inc.  
New York — Chicago — San Francisco





(Continued from page 84)

## NBC TV sponsored shows

PROGRAM	WEEKLY COST	TYPE	LENGTH	SPONSOR	AGENCY
<i>I Married Joan</i>	\$23,000	Situation comedy	30 min. 1 wk	General Electric	Y&R
<i>Imogene Coca*</i>	\$38,000	Comedy-variety	30 min. 3 wks mo	Lewis Howl, Grifin Shoe Polish Johnson & Johnson, S.D.S.	R&R, Birmingham, Castleman & Pierce, Y&R, McE
<i>It's a Great Life</i>	\$30,000	Situation comedy	30 min. 1 wk	Chrysler-Plymouth Dealers	McE
<i>Jack Carson</i>	\$30,000	Comedy	30 min. 1 wk	TBA	
<i>Durante-O'Connor*</i>	\$10,000	Comedy-variety	30 min. 3 wks mo	Texas Co.	Kudner
<i>Justice</i>	\$17,500	Drama	30 min. 1 wk	Borden Co.	Y&R
<i>Kraft Tv Theatre</i>	\$21,000	Drama	1 hr. 1 wk	Kraft Foods	JWT
<i>Life of Riley</i>	\$21,000	Situation comedy	30 min. 1 wk	Gulf Oil	Y&R
<i>Loretta Young</i>	\$30,000	Drama	30 min. 1 wk	Procter & Gamble	B&B
<i>Lux Video Theatre</i>	\$15,000	Drama	1 hr. 1 wk	Lever Bros.	JWT
<i>Martha Raye</i>	\$90,000	Comedy-variety	1 hr. 10 ti season	Hazel Bishop	Raymond Spector
<i>Meet the Press</i>	\$3,500	Panel	30 min. 1 wk	Pan American Airways, Revere Copper	JWT, St. Georges & Keyes
<i>Medic*</i>	\$28,000	Drama	30 min. 3 wks mo	Dow Chemical	MacManus, John & Adams
<i>Mickey Rooney</i>	\$37,000	Situation comedy	30 min. 1 wk	Pillsbury, Green Giant	Leo Burnett
<i>Milton Berle</i>	\$80,000	Comedy-variety	1 hr. 20 ti season	Buick	Kudner
<i>Mr. Peepers*</i>	\$21,000	Situation comedy	30 min. 3 wks mo	Reynolds Metals	Buchanan
<i>My Little Margie</i>	\$22,500	Situation comedy	30 min. 1 wk	Scott Paper	JWT
<i>One Man's Family</i>	\$10,000	Soap opera	15 min. 5 wk	Serutan	Kletter
<i>People Are Funny</i>	\$12,500	Aud. partic	30 min. 1 wk	Toni	Leo Burnett
<i>Red Buttons</i>	\$30,000	Situation comedy	30 min. 3 wks mo	Pontiac	MacManus, John & Adams
<i>Robert Montgomery Presents</i>	\$38,000	Drama	1 hr. 1 wk	S. J. Johnson Co., American Tobacco	NL&B, BBDO
<i>Roy Rogers</i>	\$26,000	Western	30 min. 1 wk	General Foods	B&B
<i>Sid Caesar Show*</i>	\$90,000	Comedy-variety	1 hr. 3 wks mo	American Circle, Speidel Corp., RCA	D.F.S., SSCB, K&E
<i>The Hunter</i>	\$21,000	Mystery-detection	30 min. 1 wk	R. J. Reynolds	Esty
<i>Three Steps to Heaven</i>	\$9,500	Soap opera	15 min. 5 wk	Procter & Gamble, Miles Labs	Comptor, Geoffrey Wade
<i>This Is Your Life</i>	\$11,000	Drama	30 min. 1 wk	Hazel Bishop	Raymond Spector
<i>Tony Martin</i>	\$12,000	Musical	15 min. 1 wk	Toni	Tatham-Laird
<i>Truth or Consequences</i>	\$12,000	Aud. partic	30 min. 1 wk	P. Lorillard	Lennen & Newell
<i>You Bet Your Life</i>	\$21,000	Aud. partic.	30 min. 1 wk	DeSoto	BBDO
<i>Your Hit Parade</i>	\$33,000	Musical	30 min. 1 wk	Warner-Hudnut, American Tobacco	K&E, BBDO
<i>Zoo Parade</i>	\$3,000	Children's	30 min. 1 wk	Quaker Oats	NL&B

## CBS TV spectacles

<i>Shower of Stars</i>	\$100,000 min.	Variety	1 hr. 1 mo	Chrysler Corp	BBDO
<i>Best of Broadway</i>	\$100,000	Drama-mus. comedy	1 hr. 1 mo	Westinghouse	McE

## NBC TV spectacles

<i>Max Liebman Presents</i>	\$200,000	Musical comedy	90 min. 1 mo.	Reynolds Metals, Hazel Bishop, Sunbeam Corp.	Buchanan, Raymond Spector, Perslin, Paus
<i>Leland Haywood Presents</i>	\$200,000	Musical comedy	90 min. 1 mo.	Ford Motor, RCA	JWT, K&E
<i>Max Liebman Presents</i>	\$200,000	Musical comedy	90 min. 1 mo	Oldsmobile	D. P. Brother





# Club

Five KVTV spots, promoting a special offer, recently sold 120 sets of golf clubs for Schindler's Jewelry Store. Nine members of our staff fell in line, bought clubs themselves. How's that for merchandising support?

Rather unexclusive itself, the KVTV club is limited to advertisers exercising their right to join a wealthy market. (Last year, Sioux City Sue-land produced \$653 million in annual retail sales.) For membership details call on The Katz Agency, our national reps.

CBS, ABC & DuMont  
Represented by The Katz Agency



SIOUX CITY, IOWA

KVTV, a Cowles Station, is under the same management as WNAX-570, the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.



'51 "Glad dad"

February 1951, Movie Stars Parade Magazine  
acclaims Robin Seymour youngest of winning  
disc jockeys.

'53 "Red hot item"

Billboard, bible of show biz places  
Seymour in nations top 10 platter  
spinners.

'54 "man-O-man"

Hit Parader, national song sheet rates  
Robin the Bobbin man 3rd in the entire  
nation!

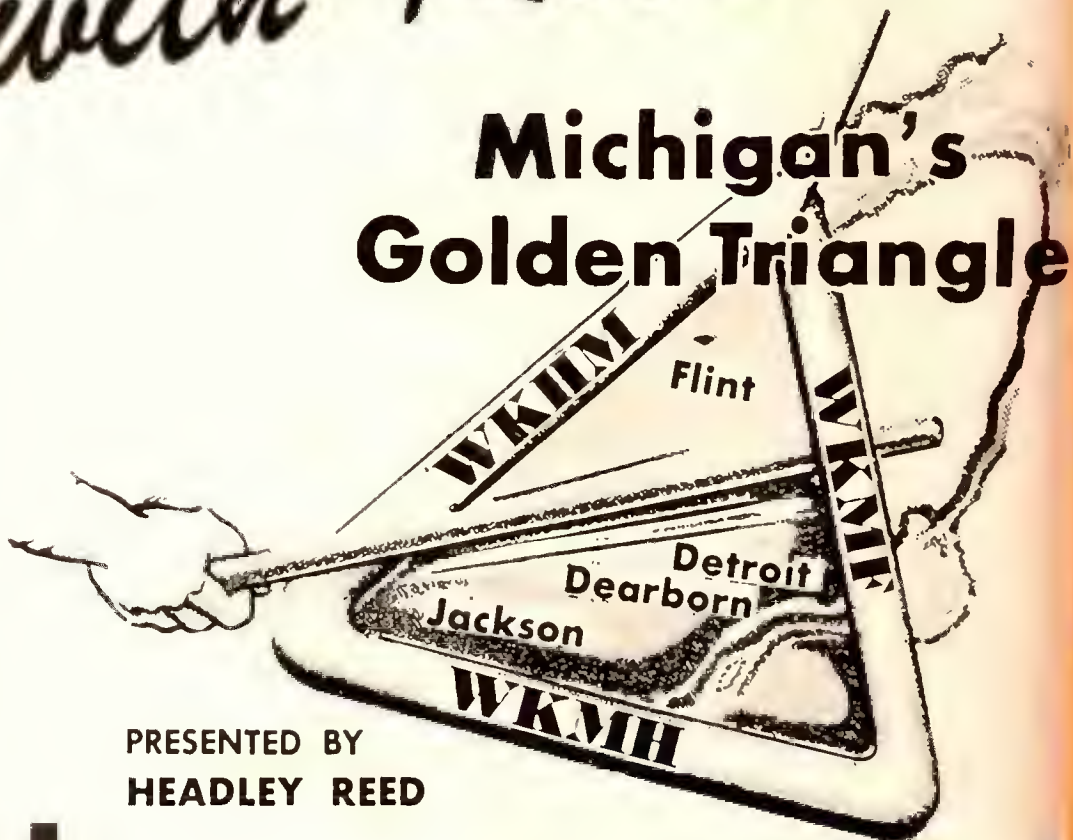


Here's your opportunity to drop a real bomb on  
the Detroit Market! Bobbin with Robin is nation-  
ally acclaimed the number 3 disc jock show . . .  
your sales message on this top program reaches  
the tremendous Detroit-Wayne County billion  
dollar market—and it's a fact, "Almost everyone  
in Detroit listens to WKMH."

# Bobbin with Robin

77% of the buying power of Michigan,  
almost 6 billion dollars yearly, lies  
within reach of the "Golden Triangle"  
formed by Detroit, Jackson and Flint.  
Cut yourself a big slice of this market.  
It's ready to serve! Come and get it!  
Look at these figures—radios in nearly  
100% of the homes—over 85% of the  
automobiles. A package buy of these  
three strategically located Michigan  
stations offer you maximum coverage  
at minimum cost.

## Michigan's Golden Triangle



PRESENTED BY  
HEADLEY REED

# WKMH

DEARBORN  
5000 WATTS  
1000 WATTS — NIGHTS

WKHM  
JACKSON  
1000 WATTS

WKMF  
FLINT  
1000 WATTS



## Nighttime 6 September 1954

LOYAL?

STATE 0 0 0 0  
VISITORS 7 13 23 19

HELL, YES!

Sponsors pile up winning seasons, one after the other, with WBNS. We've got loyal listeners (in fact, more listeners than all other local stations combined). Our fans stick with us through the TOP 20 PULSE-rated programs and follow through with record purchases of WBNS-advertised products.

CBS for CENTRAL OHIO

**WBNS**

ASK  
JOHN BLAIR

**radio**

COLUMBUS, OHIO





**ON** *all*

[illegible]



*...it's not the*

*REACH*



*...it's the*

**PULL!**

**\*KARK pulls 66 "firsts" among 72 quarter hours reported by the March 1954 PULSE Area Study—11 times as many as all other Little Rock stations combined!**

Why holler at the hills with a lot of wasted wattage when the folks you want to reach in the Central Arkansas market *listen most to KARK*? Your prospects tune in the station that offers the best programming. In the Central Arkansas market most radio homes keep tuned to 920—KARK—because they prefer KARK's popular local and NBC network shows, as proved again by *PULSE*: the ten

top evening shows, ten top daytime five-a-week shows, nine out of ten top daytime Saturday and Sunday shows are *all on KARK*. It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you.

Or to put it another way, *it's not the reach—it's the PULL!*

*Advertise where people listen most, where the cost is low--on*

**kark**

920 KILOCYCLES 5000 WATTS  
LITTLE ROCK, ARKANSAS

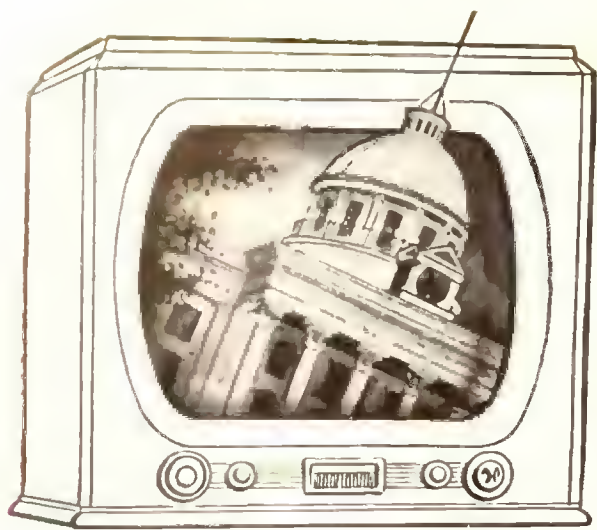
**ARKANSAS'  
PREFERRED  
STATION**

**NBC**

SEE YOUR  
PETRY  
MAN TODAY







# WCOV-TV

Montgomery, Alabama

NOW OPERATING

with

## 200,000

## WATTS

We're Transmitting a  
Strong, Clear Picture  
Over a 70 Mile Area

---

CBS Interconnected  
ABC Interconnected  
DuMont—NBC

---

Get the Details  
From Raymer Co.



### BARDAHL

(Continued from page 49)

for "Best Tv Spots of 1953," as well as a series of other awards for superiority, both national and regional.

Today variations of this original commercial are being used in over 70 markets on tv, over 50 on radio. Tv time for the Bardahl commercials costs about \$350,000; about \$150,000 goes for radio time in which adaptations of the same commercials are used. Bardahl spends some 11% of total 1953 sales for its 1954 advertising. Air media account for \$500,000 of this budget.

Bardahl's commercial roughnecks were bringing home top sales results right from the start. In the Western states sales jumped 56% in the first six months of 1953. Washington State was up 54%; Utah, up 98%; Northern California, up 35%; Southern California, up 54%; Arizona, up 55%. And Colorado showed a 165% increase over the same period of 1952.

Except for the New England territory, Bardahl's spot campaign is placed out of Seattle. Gerald Hoeck, Wallace Mackay Co. account executive, buys all air time himself. In the seven New England states, however, buying is handled by Alf Warner, president of Bardahl Lubricants, Boston, distributors for the area.

The tv time buying strategy can be summed up this way:

"Mostly, we buy Class B during the late evening hours when men are at home and looking at tv," says Hoeck. "We look over audience ratings carefully and try to get close to top male-appeal sports and crime shows. We've also found participations in late film shows and news telecasts very successful."

Bardahl, however, carries its tv philosophy several steps beyond commercial production and efficient time buying. Says Ad Manager Haydon:

"The secret to successful use of tv lies in the merchandising of the material. We believe that any normally good tv material will produce results, that exceptional material will produce outstanding results, but that exceptional material thoroughly merchandised will produce tremendous results."

In line with this theory, Bardahl merchandises its tv spot announcement campaign as intensely as if it were a network tv show. Here are some of

the point-of-sale merchandising gimmicks Bardahl has used to identify its famous tv characters thoroughly with the company name: 150,000 window display posters showing the four evil ones and the Bardahl detective. (Only complaint here on the part of the dealers is that kids swipe these posters.)

This complaint, incidentally, kicked off two ideas that Frank Gerardot of St. Louis originated: The firm made thousands of die-cuts of the characters to be used as hangers and display material at the point-of-sale. Bardahl also made official Bardahl detective badges to be distributed to the kids through the retail outlets. These are just three of the merchandising broadsides aimed directly at the consumers.

Bardahl also promotes its tv advertising to its retail outlets, particularly to widen distribution. Here's how merchandising helps the firm in this aim:

About 10 days after tv schedules have gone on the air for the first time in a new market, all accounts and potential accounts within the station's coverage area receive direct mail pieces from Bardahl dealers in the market. The timing is such that the retailers receive these merchandising reminders soon after Bardahl's tv cartoons have stirred public comment in the market. Within a few days after a particular retailer receives these mail pieces, he is visited by a Bardahl salesman—particularly if he doesn't already keep Bardahl in stock.

Though Bardahl usually comes into a new area with a heavier than usual tv schedule, the firm is quick to assure the dealers that its advertising will appear all year 'round. Its policy is not to snow a market with a short, concentrated effort, move in salesmen to load up the dealers and then pull out. Bardahl's feeling is that consistency of advertising is as important as good production and a top copy theme.

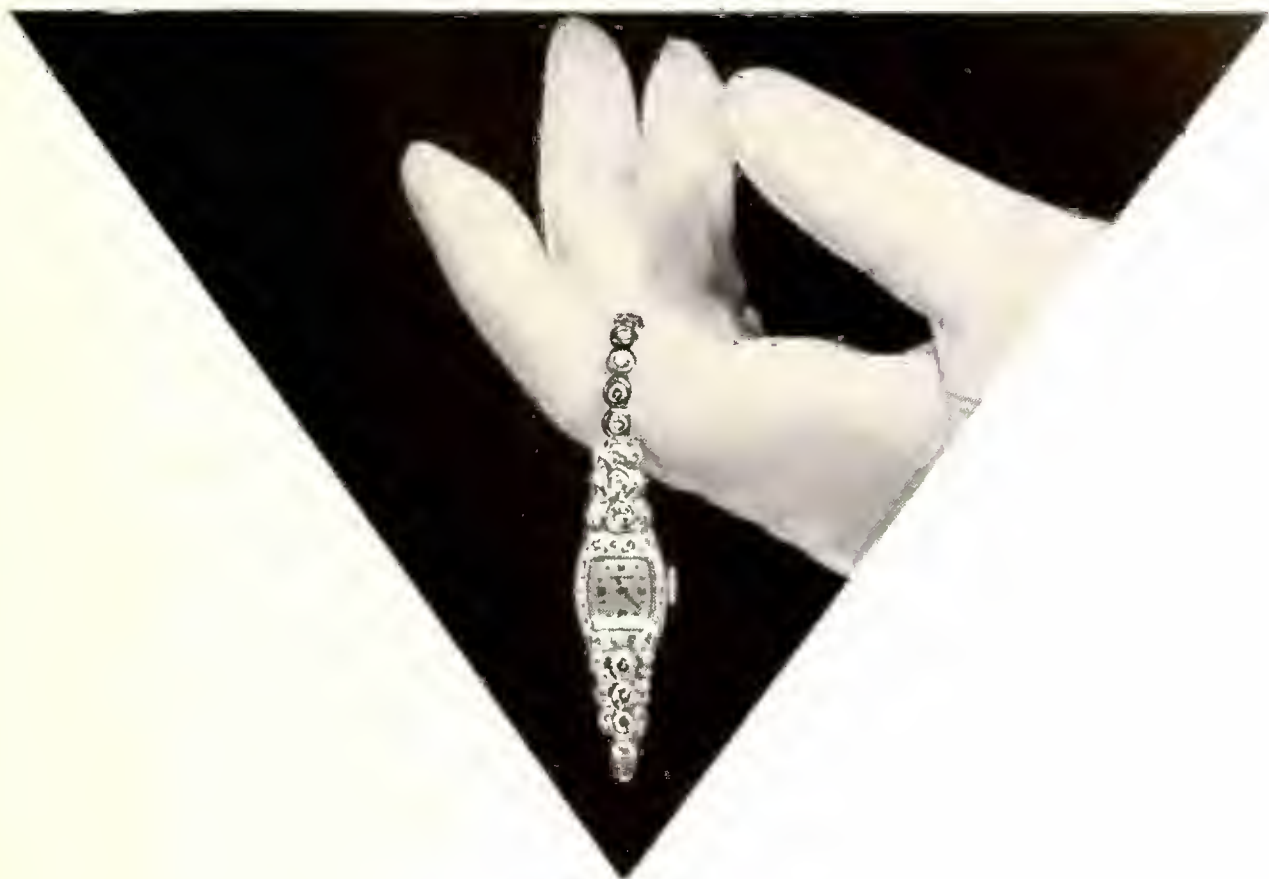
Bardahl carries unity of advertising message into its national print media. For the past year trade papers and automotive publications have been carrying ads with pictures of the four Bardahl tv cartoon figures. Bardahl has also had double-page two-color spreads in *Life* featuring the four evil ones.

The firm and its agency have had reason to be doubly pleased in the past year with the heavy merchandising and print promotion they have given to their Bardahl tv characters. The reason? Inevitably imitations of Bar-



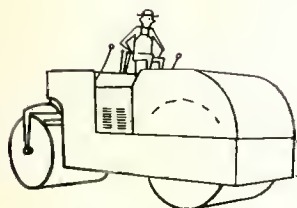
Bonus from Mt. Washington TV

**\$2,625 VENDÔME BY CONCORD**



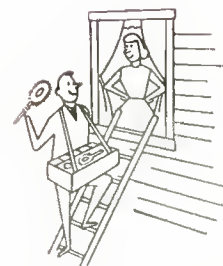
Use America's only "3-state one-station TV network" and save — in just 11 weeks of a half-hour weekly program — the cost of a \$2,625 Vendôme by Concord Watch.

Average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.



**ROLLS OVER 3 STATES**

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



**REACHES NEW PROSPECTS**

Covers virtually all the families local TV stations do and reaches thousands of families they cannot reach. TV homes: 219,461 as of April 30 — RETMA.

CBS-ABC

Mt. Washington TV

**WMTW**

Channel 8

Represented nationally by  
HARRINGTON, RIGHTER & PARSONS, Inc.



dahl's tv approach have sprung up in many markets. Other products began advertising with commercials that are take-offs on popular tv mysteries. And, also inevitably, these imitations have in some instances softened the impact of the Bardahl commercials in those markets.

To offset this, Bardahl allocated a \$20,000 production budget for new tv commercials in August 1953, another higher budget in spring 1954. The new commercials will follow the original four Bardahl gangsters and Bardahl the detective through a series of car adventures that illustrate technical machinery problems dramatically. The inside-the-engine antics of the Bardahl characters are intended to be informative as well as entertaining.

Here's the audio from a representative Bardahl commercial:

(*tympani & music*)

"This story is true . . .

(*musical theme*)

"It was 8:27 when the call came in . . . black sedan . . . license number A-139. Friend of the chief . . . in bad trouble. I arrived at 8:42 . . . took one look. It was our old friends Dirty Sludge, Sticky Valves, Gummy Rings, Blacky Carbon. Only one thing to do . . . I called for Bardahl. At 8:44 Bardahl arrived and got down to business.

(*stinger*)

"He poured one quart of Bardahl in the crankcase . . .

(*music*)

"Fed one pint of Bardahl through the carburetor intake . . .

(*music*)

"Added four ounces of Bardahl top oil to the gas tank. . . ."

(*music*)

"At 8:17 the boys gave up . . . Bardahl had done it again. At 8:49 Bardahl turned to me and said: 'Big shot?' Yeah.' 'He'll remember!'"

(*closing theme*)

Bardahl has run some of the original commercials for a year and a half in some markets without diminishing effect. The firm finds it hard to estimate the average life of a commercial on a national basis of effectiveness. However, when the original series has slacked off in sales effectiveness, Bardahl has the new series all ready to put in place of the old.

To further diversify its commercials, Bardahl began negotiating for top talent to star in a film demonstration of the product. After months of planning and negotiations, Pat O'Brien was filmed in summer 1954. This is the first consumer product tv commercial he has ever appeared in.

The climax of the film demonstration comes when O'Brien pours gasoline into oil to which Bardahl has been added. He sets it aflame and lets the viewer see the tremendous heat and pressure which the oil can stand.

Haydon says that initial showings of this film commercial have already brought Bardahl a great deal of favorable viewer response.

Ole Bardahl, the firm's president, sums up Bardahl tv strategy as follows:

"Basically we've been entertaining to build product recognition and iden-

tification. Now we will use product recognition as a springboard from which to jump into our involved and complicated technical sales story."

The 1953 sales success story resulting from tv is being repeated this year. Sales figures for the first four months in the Western states show a 38% jump over the first four months of 1953. Incomplete national sales figures show a first quarter gain of about 35 to 39%, depending upon the area.

The parent company does not actually produce the product which is sold in local gas or service stations. Here's how the firm is set up: The Bardahl Manufacturing Corp. makes a chemical concentrate which is shipped to blending plants owned by its distributors at St. Louis; Boston; Montreal; Vancouver; Oslo, Norway; Antwerp, Belgium; Florence, Italy; Mexico City. In those plants the chemical is blended into an oil carrier, purchased according to Bardahl's specifications. Then it is packaged and distributed. Bardahl Manufacturing Corp. itself takes care of packaging and distributing for the 13 Western states.

In 1953 the blending-distributors and the parent company together accounted for the sale of 18 million cans of Bardahl gas and oil additive.

Distributor comments continue to praise Bardahl's tv effort. One Western distributor, Ward Grisham of Northern California, called the Seattle plant recently to congratulate the parent company.

"I thought I was getting used to what tv could do," said he. "But we've

**WMUR-TV**  
THE STATE STATION

VHF CHANNEL 9 MANCHESTER, N. H.

**THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET**

70% of entire New Hampshire population 110,000 TV families  
PLUS Coverage of northern Massachusetts Lowell  
Lawrence, Haverhill Fitchburg area. 115,000 TV families  
PLUS Coverage of south and eastern Vermont 15,000 TV families

Total PRIMARY coverage 235,000 TV families

**FOUR MILLION PERSONS LIVE IN THIS AREA**





# IN THE GREATER SAN FRANCISCO MARKET ...you cover more on CHANNEL 4



## KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

## ...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

## BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs

**KRON TV 4**  
SAN FRANCISCO



# KEDD

## WICHITA, KANSAS

### 101,292 SETS

Are Receiving KEDD's

Increased Signal

Strength of

# ONE- QUARTER MILLION WATTS

Now

Saturating

Wichita's

Billion-

Dollar

Market

With

Kansas'

Highest

Power!



Represented by

Edward Pelry & Co., Inc.

NBC • ABC NETWORKS

been selling in Bakersfield for three years and had approximately 70 dealers. Then a tv station came on the air. Within a week after starting our commercials, we had opened 41 new accounts, some of which we'd been hitting unsuccessfully for three years.

"We made one sale of \$160 to a single independent gas station," he added. Anyone who has ever sold a specialty item direct to a service station realizes that \$160 in one lump sum is no minor achievement."

The Bardahl distributor in Maryland allocated 90% of his own advertising budget to WMAR-TV, Baltimore. He started his tv campaign two years ago through Marshall Hawks agency. Weekly time cost of the tv effort is only \$183.60, yet the Bardahl distributor gets daily letters of congratulation like the following:

"Last evening, while viewing television, I was attracted by your clever commercial. I think that this commercial is entertaining as well as being informative. As yet I have not had the experience to use your product, Bardahl, but you may be sure that the next time I drive my car I will stop at a station that handles Bardahl and try it. I am sure that if the product is as good as its commercial says it is. I will not be disappointed. Again, let me congratulate you on your outstanding Bardahl commercial."

Rises in sales up to 200% within the first four months after use of air advertising have become apparent in 1954 as Bardahl put its commercials into such towns as Chico, Cal.; Boise and Idaho Falls, Idaho; Reno and Las Vegas, Nev.; Yuma, Ariz.

And, strange but true: These commercials are reported to have made a surprising impact upon Europeans whenever the announcements were played before European movie audiences. Count Giorgio Geddes Da Filicaia and Kjell Stray, Bardahl distributors for Southern and Northern Europe, respectively, told the Seattle office that they're looking forward to the time when commercial tv opens up in their areas.

In the meantime the commercials have been shown in European movies with Norwegian, Spanish, Italian and Portuguese sound tracks.

Some \$150,000 of Bardahl's 1954 air budget goes into minute radio announcements that follow the same story line and use the same characters as the

tv series. These announcements, generally spotted during the heavy driving hours (that is, early morning and late afternoon), are currently in over 50 radio-only as well as tv markets.

In converting the tv announcements into radio commercials Bardahl did an entire rerecording. Bill Bates, who'd done the sound tracks for the tv films, produced the radio commercials as well. Total production cost per radio commercial was \$1,000.

Bardahl uses radio in large doses. In a number of local market promotions the firm has bought schedules ranging from 300 to 1,000 announcements. Bardahl usually arranges with the local station to add a dealer tag to the announcements.

Here's the sort of arrangement Bardahl likes to make with its dealers: During a period of time, usually 30 to 60 days, all dealers are offered one free dealer tag per case of merchandise bought, five free tags for a four-case order. The local Bardahl representative notifies a dealer by card or phone so he can listen to his own tag on the air.

Bardahl restricts these promotions to a maximum of two per market annually to rotate them around the nation. Since an individual service station now rarely gets a chance to hear its name on the air, he appreciates it all the more.

Referring to the Bardahl tv commercials in this instance, Alf Warner, Bardahl distributor in Massachusetts, wrote: "I have witnessed a miracle . . . we showed the commercials at the World Motor Sports Show in Madison Square Garden in New York City. Believe me, it was absolutely fabulous. Whenever that theme sounded, adults came running like children to see it. I mean this . . . *never, never* has anything I've seen taken such a hold. They came back a second time (at \$1.50 a head) and brought friends to see it."

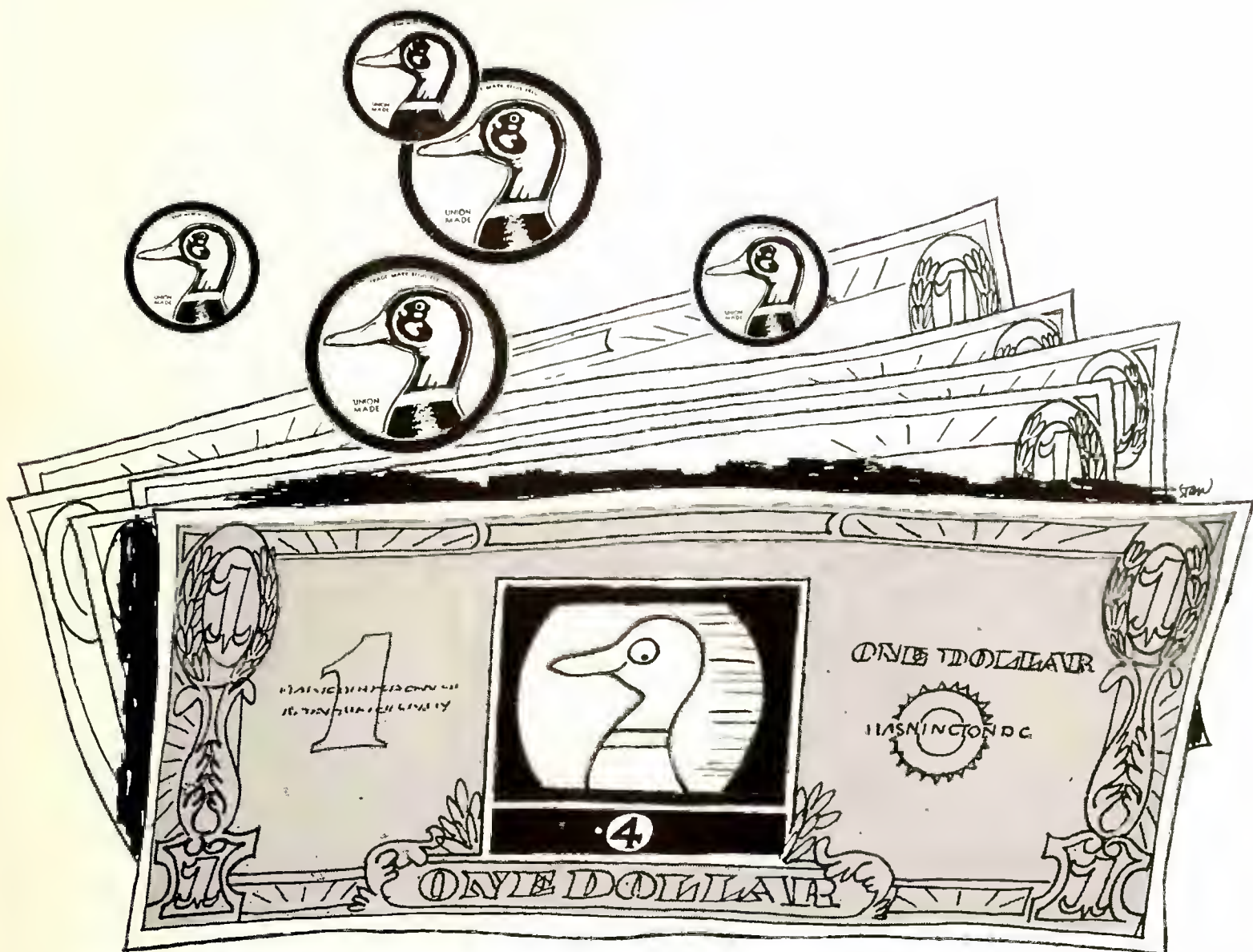
And what about the leader of the Bardahl gang?

Ole Bardahl came to Seattle from Norway in 1922 with \$45 capital. Of course, he didn't consider it entirely capital, since he planned to live on it till he got a job. Bardahl's job dealt with machinery; his hobby was chemistry. The result: An idea for Bardahl additive oil, which he began manufacturing in 1939.

His formula is designed to give ordinary oil a new affinity for metal

SPONSOR





## "Best advertising dollar in 23 years..."

"Without doubt the best advertising dollar spent in the 23 years I've been with this company has been on television, and more particularly on WSM-TV's 'Western Corral' show, starring Ruffin Reddy."

—R. M. Kennedy, Vice-president  
O'Bryan Brothers, Inc., Nashville, Tennessee  
Makers of famous Duckhead overalls and work clothes.

Chances are your best advertising dollar will be the one sent WSM-TV's way. For shows especially tailored to sell this rich market, see WSM-TV's Irving Waugh or any Petry Man.



Clearly Nashville's  
No. 1 TV Station





Yes, here in Pennsylvania, 1 buy covers 3 markets when that one buy is WJAC-TV, Johnstown. From high atop the Alleghenies, WJAC-TV covers the rich south-western Pennsylvania territory like a tent. In fact, based on latest Hoopers, WJAC-TV is . . .

FIRST in Johnstown  
(a 2-station market)  
SECOND in Pittsburgh  
(a 4-station market)  
FIRST in Altoona  
(a 2-station market)

If you want to canvass more customers per TV dollar spent, stake out a claim on the 1 that covers 3 . . .

Get full details from your KATZ man!



causing the oil to cling to metal parts, keeping a thin protective film on all friction surfaces, even when an engine or machine stood idle.

The war delayed marketing expansion, but with the end of World War II, Bardahl spread out all over the country. Even before Bardahl sought foreign expansion, European businessmen approached him.

In 1916 Bardahl felt that the distribution structure was well set up. At this time Bardahl began advertising in a small way. The Wallace Mackay Co. handled the Bardahl account virtually from the start, placing large space ads in national magazines to build brand recognition for the product. A few months later the firm began using spot radio and heavy product demonstration in prospective outlets and at regional fairs, industrial exhibits and automobile shows.

"Let the customer watch Bardahl at work, see it, feel it, hear it," he says. "Then your selling job is 90% done."

This is the philosophy that eventually led to the night session in Seattle's Rathskeller in 1952, when the tv approach was developed.

Today Bardahl sums up advertising plans for the future: "We'll continue to use magazine advertising, since it is vital in our merchandising. But, we are going heavier and heavier into tv. We're convinced, at least as far as our automotive products are concerned, that it is the greatest mass selling medium ever created."

(musical theme and jade to black)

These are some of the 70 tv stations on which Bardahl runs its 1954 series of animated cartoon commercials: KFMB-TV, San Diego; KPIX, San Francisco; KRON-TV, San Francisco; KING-TV, Seattle; KTNT-TV, Tacoma, Wash.; KDYL-TV, Salt Lake City; KSL-TV, Salt Lake City; KLZ-TV, Denver; KPHO-TV, Phoenix; WSB-TV, Atlanta; WBBM-TV, Chicago; WFBM-TV, Indianapolis; WCCO-TV, Minneapolis; WLWT, Cincinnati; WBNS-TV, Columbus; KOTV, Tulsa; WJAC-TV, Johnstown, Pa.; WFIL-TV, Philadelphia; WMCT, Memphis; KRLL-TV, Dallas; KPRC-TV, Houston; WBEN-TV, Buffalo; WHAM-TV, Rochester; WJAR-TV, Providence, R.I.; WHEN, Syracuse; WNHC-TV, New Haven; WRGB, Schenectady.

Included among the 50 or more radio stations Bardahl buys are: KBIG, Los Angeles; KOIN, Portland, Ore.; KSL, Salt Lake City; KFEL, Denver; WHB, Kansas City, Mo.; KWK, St. Louis; WORK, York, Pa.; WHAM, Rochester; WTAG, Worcester; KJBS, San Francisco; KMJ, Fresno; KPMC, Bakersfield, Cal.; KVOR, Colorado Springs; KROY, Sacramento; KEEN, San Jose, Cal.; KYOS, Merced, Cal.; KVOE, Santa Ana, Cal.; KSD, St. Louis; KXOK, St. Louis; WDOD, Chattanooga; KSAL, Salinas, Kan.

★★★

## TV SHOW COSTS

(Continued from page 40)

half of the weekly *Lux Video Theatre*. And the shows which alternate with the big spectacles—such as *Sid Caesar*, *Durante-O'Connor*, *Mickey Rooney*, *Colgate Comedy Hour* and others—are either high-priced network packages, or were carefully screened by NBC TV to make sure they measured up in quality.

The network argument for such surgery and show control is that the biggest shows in the tv lineups, including the spectacles, will draw such large audiences to the network that other advertisers should try to take full advantage, improving their shows or substituting new ones if necessary.

(See "Network tv's \$400 million year," SPONSOR 23 August 1954, page 31 for an over-all look at fall programming trends.)

**The gamble for viewers:** Networks and sponsors alike are engaged in a multi-million dollar gamble for tv audiences this fall. The results may well decide everything from media strategy of advertisers to network relative standings for years to come.

Here's how the battle lines are drawn:

1. *The network gamble:* As mentioned above, networks this season are installing spectacular productions and are insisting on high-grade shows in their lineups.

The networks are nevertheless involved in a "calculated risk." They are gambling on the fact that their big shows will pull so well that the larger audiences attracted will cancel out the increased costs of network tv advertising. They are also gambling, to a lesser extent, their reputation for showmanship where network shows (usually at a higher price) have been substituted for agency-produced or packaged shows.

If the gamble fails, there is likely to be fireworks. It's been axiomatic that if an agency makes a bad choice or achieves poor results with a big tv campaign the account is likely to move elsewhere. Networks, now, will bear increased responsibility for program success or failure.

2. *The advertiser's gamble:* Not all decisions to up-grade programming and to spend more money are due to network pressure by any means. Much of it comes internally from a sponsor's





## QUESTION:

What do the Kansas City, Omaha, Syracuse and Phoenix markets have in common?



## ANSWER:

They're all served by a Meredith\* Television Station!

Yes, in four important markets there's a Meredith\* Station eager to serve you!

You can depend on a Meredith\* Station for:

■ *Up-to-the-minute equipment*

■ *Top-notch production "know-how"*

■ *Sales results*

## MEREDITH\* TELEVISION STATIONS

**KCMO-TV**  
KANSAS CITY, MO.

**WHEN-TV**  
SYRACUSE, N. Y.

**KPHO-TV**  
PHOENIX, ARIZ.

**WOW-TV**  
OMAHA, NEBR.

KCMO-TV, WHEN-TV & KPHO-TV represented by The Katz Agency •

WOW-TV represented by Blair-TV, Inc.

\*Meredith Television Stations Are Affiliated with

**Better Homes**  
and Gardens

and

**Farming**

Magazines





... boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans. WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

### HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population	2,924,625 People
Income	\$3,174,536,000
Sales	\$2,112,629,000
Television Homes	277,622*

Market Data from Sales Management  
\*From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour since Nov. 1, 1953.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK

Represented Nationally by  
WEED TELEVISION CORP.

organization, particularly from sales forces anxious to have a big tv property they can promote to dealers and retailers.

But the end result is the same. Sponsors may find that they are spending larger budgets and reaching bigger audiences. Or they may find themselves spending more to stand still.

What are the chances for the success of the great program gambles being made? Industry opinion, as surveyed by SPONSOR, seems divided between two basic schools of thought:

- *The "everybody will benefit" philosophy:* Some network researchers feel that the star-studded fall show lineups on the major networks, coupled with the continuing growth of the tv home base (likely to be up some 6,000,000 or more this year) will simply mean that more people than ever will be watching tv. Thus, tv advertising will pay off. Instead of diluting the audience, these researchers feel, the big shows will simply push up the level of "homes-using-tv."

- *The "somebody's gotta lose" philosophy:* Less optimistic are the feelings of a number of agency researchers with whom SPONSOR talked. "Sure, the home base is growing, but we're nearing saturation. And we've found that the 'homes-using-tv' figure stays about the same on different nights of the week whether one network is dominating or whether there is stiff competition on as many as three," a McCann-Erickson official told SPONSOR. Said a Benton & Bowles media executive: "In the battle between the networks this fall someone will have to take a licking. With costs going up generally, a sponsor who is concerned with cost-per-1,000 will be lucky to break even."

Is there any likelihood of an increase in "home-using-tv" figures?

The answer, according to researchers who have studied A. C. Nielsen figures over the past few seasons, seems to be a mixture of "yes" and "no."

It's "yes" in the case of daytime tv, where the "homes-using-tv" figures at the height of last season in daylight hours averaged out at around 25%. It's a possible "yes" in the case of certain evening hours such as 7:00-8:00 p.m. and 10:00-11:00 p.m. where the figures rose to around 50%.

It's a probable "no" in the case of the 8:00-10:00 p.m. peak period where the "homes-using-tv" figure rises to around 60% or more. "Two out of three sets are already tuned to tv at

the peak periods," an agencyman pointed out. "Where do you go from there? How are you going to persuade 'Tv's Third Man' to turn on his tv set?"

What does it all add up to? This seemed to be the consensus of veteran researchers:

1. Tv advertisers will be paying more for the average nighttime show this season, not counting time.

2. According to SPONSOR's figures, they will pay about 25% more for production, and will try to spread the costs on longer lineups of stations.

3. Sponsors' over-all costs, however, will be up anywhere from 15 to 20% (time and talent combined) at night.

4. By mid-fall, the tv home base will be an estimated 10% larger than it was this spring. The same rating, in other words, may bring you 10% more people.

5. But costs are probably increasing faster than the home base is increasing, and are often running ahead of the potential increases in "homes-using-tv."

6. Advertisers must therefore come up with ratings that are substantially higher than last season—anywhere from 15% on up—in order to produce the same cost-per-1,000 picture.

7. Everybody isn't likely to win. Some advertisers are likely to find that, despite their increased expenditures for production, their cost-per-1,000 is going up.

**Spectaculars as ad vehicles:** The spectaculars are a clean break with network tradition that every sponsor should have his own show and have it every week in the same time slot.

Here are several quotes which sum up some of the conflicting points of view in the industry which have grown up around the spectaculars.

*For "infrequent" tv advertising:* Mike Dann, NBC TV's program manager, recently told a group of advertisers:

"A new phenomenon has taken place with the last six months. Instead of buying several insertions, the present philosophy is now that you buy certain programs of a certain size 10 or 12 times a year, reaching 60-70% of the population.

"For example, in a single hour and a half show, Oldsmobile had more people in their showrooms after the performance than they had ever had before; more even than they had when



## NEVER SHOOT THE BULL

*when he can be cowed*



**R**iding past his neighbor's ranch house, a Texan noticed a fierce-looking bull loose in the yard; out back, a girl was milking a cow. Before the Texan could make a move, the beast spied the girl, lowered his head and charged. The Texan shouted a warning. The girl glanced up, waved, but continued milking. The bull skidded to a halt ten feet from the cow and pawed the ground. Again the Texan yelled. Again the girl looked, smiled, and continued her chore.

Our hero was considering a dramatic rescue when the bull gave a final snort and lumbered off.

The Texan ran back to the girl. "Why didn't you get out of the way? That bull might of killed you!"

The girl glanced up and smiled. "Thanks, but I reckoned all along he wouldn't dare come near me."

"Wouldn't *dare*? Why not?"

"Because of Bessie," said the girl, patting the cow's flank.

"What's the old cow got to do with it?" asked the astonished Texan.

"She's his mother-in-law."

A few researchers—like the bull—are easily cowed. Mention Panhandle, and they think of wide open prairie. Sure we're wide open, but so's KGNC's coverage: 54 counties in Texas, *plus* 24 counties in New Mexico, Kansas, Oklahoma and Colorado. (KGNC-TV's signal reaches 30 counties with a population of 400,000.) Amarillo's trading area yields oil, crops and livestock to such a wide open extent we're *13th* in the nation in per capita income. And we're *1st* in the nation *again*—in per family retail sales.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency



# COVER NORTH CAROLINA'S

Rich, Growing

"GOLDEN  
TRIANGLE"

WINSTON-SALEM

GREENSBORO

HIGH POINT

with

**WSJS**  
TELEVISION  
CHANNEL 12

a 24-county market  
with retail sales of  
**\$1,028,000,000.**

(Sales Management 1954  
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS



Interconnected  
Television Affiliate

National Representative:  
**The Headley-Reed Company**

new cars were being shown. *The Ford Anniversary Show?* You still hear about it a year later."

For "regular" tv advertising: Not long ago, Slocum Chapin, v.p. of ABC TV, fired off a blast at "spectaculars" and other infrequent tv programming:

"I believe that while 'fireworks' work well for special occasions such as corporate Golden Jubilees, the present proven pattern of tv program scheduling delivers the more efficient and effective advertising. No once-a-month 'spectacular' schedule can hope to match the total delivered audience or total number of commercial impressions delivered by the average program with every-week frequency. Irregularity and novelty do not by themselves create 'impact.' The novelty of the spectacular wears off noticeably with each successive spectacular."

And, as Rod Erickson, Y&R's manager of radio-tv account planning, stated to a group of Canadian air advertisers: "... there is no substitute for continuity whether you're selling hard goods or quick-moving items."

**Participating programs:** The outlook is for an average increase of 25% this season, as against last, in the price of participations in the network "magazine" shows like *Today*, *Morning Show* and *Paul Dixon*. Other network-controlled shows in this category, such as *Home*, *Tonight* and *Pinky Lee* are too new to draw 1953-1954 comparisons.

Most of this 25% average hike goes for time, not for talent. The network lineups for these shows have been constantly expanding. As a result network salesmen can nearly always show that cost-per-1,000 homes is going down even though the price of each participation may be going up.

Last October, for instance, the time-and-talent price of a participation on *Today* was \$3,947 on a 47-station lineup. The cost-per-1,000 homes was then around \$2.84. This October, the price will be \$5,198 for a 52-station, coast-to-coast hookup. Cost-per-1,000 homes will be, by NBC TV's estimate, around \$2.39. The price for each "insertion" in this magazine-concept show, in other words, has gone up 32% but the cost-per-1,000 homes will have gone down by 18%.

The same pattern applies to CBS TV's *Morning Show* and Du Mont's

*Paul Dixon*. *Morning Show's* price has gone from \$3,236 (as of last March) to a fall price of \$4,069 but the station lineup has gone from 54 to 62. *Paul Dixon's* price has been edging upward as the show lineup has progressed from around 10 stations up to its fall lineup of 20. But both networks feel that the cost increases—which represent the price of time and talent—are canceled by the reduced cost-per-1,000 homes.

**Costs by show types:** One of the contributing factors to the general increase this fall in network tv program production costs is the strong trend toward big-name variety shows, situation comedies framed around stars, and dramatic shows that are vehicles for top-flight actors. The shift, for the most part, has been at the expense of mystery and suspense shows, quiz shows that never won very high rat-

★ ★ ★ ★ ★ ★ ★ ★

"The immediate impact of a television picture on the average individual exceeds anything of a similar nature that has ever occurred in my lifetime. You get television impressions—and never forget this—simultaneously through your ears and eyes. These impressions register instantly in a dual capacity and accomplish reactions much swifter than any previous means of communication. Television is a new and moving force . . . that really has impact in the fullest sense of the word."

CLAIR McCOLLUGH  
President  
WGAL, Lancaster

★ ★ ★ ★ ★ ★ ★ ★

ings, and other forms of programming that fall into the "modest success" category.

In the case of mysteries, the shift is quite pronounced. In 1952, there were 18 whodunits of one sort or another sponsored on the four tv webs. In 1953, the figure had dropped to 13. This year, there are only nine—just half that being aired on networks two seasons ago. Mystery costs have tended to hold to \$15,000 a week or less for half-hour production. Most of these mysteries have been supplanted by situation comedies, which cost in 1954 an average of \$26,000 or by straight dramas, costing an average of \$21,500.

Most costly show type is still the variety show which costs, with few exceptions, around \$60,000—nearly double that of hour-long dramas. ★ ★ ★



# ASK YOUR NATIONAL REPRESENTATIVE

*You're on the verge of a decision, and a problem.*

*What business papers to pick for your station promotion?*

*It's no problem to kiss off, for your choice can have a telling effect on your national spot income.*

*But where to get the facts?*

*The answer is simple. Ask your national representative.*

*He knows. His salesmen get around. They learn which business papers are appreciated, read and discussed by buyers of broadcast time.*

*His is an expert opinion. Don't overlook your national representative.*

## SPONSOR

**The magazine radio and tv advertisers use**



## HOTEL BAR

(Continued from page 17)

ered very close together."

Other key people on the Hotel Bar account at Coordinated Advertising are Irving Herz, executive vice president, and Morton Chalek, director of sales promotion.

Coordinated stresses three main copy themes in all radio announcements:

1. Hotel Bar Foods is an "old reliable" concern in business for over half a century.

2. The firm's success is based on its reputation for quality products.

3. The sponsor unconditionally guarantees its product "or your money back."

Price is not mentioned in the butter I.D.'s but the margarine copy stresses "Happy Boy Margarine costs less than any other."

Coordinated recorded six different 20-second announcements for the margarine, rotates them during the two days on the air. (There is one live chainbreak a week for the margarine, on the Herb Sheldon show.) The I.D.'s are delivered live. Currently,

only one I.D. is being used on both days of the week:

"Enjoy Hotel Bar Butter, delicious Hotel Bar Butter."

The margarine station breaks are delivered by a "typical housewife" or by a youngster who represents "Happy Boy" (a young boy's picture also appears on the margarine package). The "housewife" commercials are on a woman-to-woman level, use phrases like, "Now, I'm just an ordinary housewife who naturally wants to get the best . . ."

Coordinated feels the combination of I.D.'s and station breaks represents about the most economical, effective use of the sponsor's ad dollars.

"To do a serious, thorough product selling and consumer educating job," says Lester Wolff, "we believe you have to buy an entire program and deliver a series of commercials within a given time period. But in our case, we're trying to build brand remembrance and the quality concept for the butter, and develop a larger market for the margarine. We feel these jobs can be done adequately in a few seconds' time, provided there is enough repetition of the message.

"We get the impact we need through

repetition on key shopping days, and stretch our dollars by limiting the time of each announcement to the barest minimum."

Coordinated is now planning to run a similar-type drive on another New York station after the WNBC contract expires. "We believe in rotating from one station to the next after 13 weeks," Wolff said. "This way, we saturate one particular station's audience, then move on. After a while, the cycle begins all over again." The company's first campaign was on WCBS, New York.





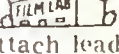







Another important factor in scheduling announcements under 60 seconds is that often these shorter spots can be wedged into prime time periods, where there may be no minute availabilities. For example, Hotel Bar's chainbreaks were used on the Godfrey show over WCBS. And the current WNBC announcements are slotted next to top news programs and personality shows.



"We chose the daytime period for our announcements because we feel the housewife is apt to listen to radio more during the day than at night," says Wolff. "Most women keep the radio tuned on while they're doing chores around the house, and if we don't catch them with our 7:45 announcement, they'll probably hear the one at one o'clock or at 2:55. Since we're aiming for a housewife audience, we think this is the right formula."

Part of Coordinated's client service is in-store calls by its own merchandising man, Morton Chalek. Chalek visits super markets and the co-op buying offices for these market, talks with store managers and buying agents. He does not distribute merchandising material (Hotel Bar's salesmen and representatives take care of that end of dealer relations). He merely tries to stimulate better manufacturer-dealer relations and act as trouble-shooter by ironing out possible problems, getting suggestions, answering questions and keeping up with specific needs or trends.

Chalek's broad experience with the agency's super market accounts has been invaluable in his merchandising efforts for Hotel Bar, he reports. Coordinated Advertising specializes in food accounts, handles advertising for super market chains and cooperatives in the New York area representing

Once upon a time

We told a  buyer and a big  distributor that BONDED TV Film Service handles TV film. And what  sir, does "handle" mean, they asked. Well, now, I'd  to tell you. I said and did: When the  finishes printing a film, BONDED takes over. We attach leaders, mount on a  and label each print for you. If it's a program, we splice in commercials. Next we mail it or  by . And we keep a "Print Control Record" of where every print is, until it returns. Then we examine each print carefully, clean and repair if needed and give you a "Condition Report" . . . so you'll know whether those  took good care of it or chewed it all up. And BONDED stores your  until you tell us to  it out again. Interesting part is, we can do all this cheaper than you can do it for yourself, by the dozen or by the thousands. That's our business and we  it.

 us. You'll be  you did!

**BONDED TV FILM SERVICE Inc.**

LOS ANGELES • 904 N. La Cienega • BR 2-7825  
NEW YORK • 630 Ninth Avenue • JU 6-1030

FASTER, SAFER, LESS COSTLY . . . Because It's More Efficient!





**YOU MIGHT GET A 103-LB. BARRACUDA\*—**

**BUT . . . YOU NEED WJEF RADIO  
TO LAND SALES  
IN GRAND RAPIDS!**

**CONLAN RADIO REPORT  
METROPOLITAN GRAND RAPIDS  
NOVEMBER, 1953**

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3

WJEF gets the biggest share of the Metropolitan Grand Rapids radio audience, *morning, afternoon and night*. Latest Conlan figures show that of the area's 116,870 radio homes. WJEF delivers:

12.6% more MORNING listeners than the next station—

25.2% more AFTERNOON listeners—

9.6% more EVENING listeners!

What's more. WJEF costs less than the next station. On a 52-time basis, a daytime quarter-hour will run you less than 25c per thousand radio homes!



*The Felzer Stations*

WKZO — KALAMAZOO  
WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WJEF — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN — LINCOLN, NEBRASKA  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD — PEORIA, ILLINOIS

**WJEF**

**CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY**

Avery-Knodel, Inc., Exclusive National Representatives

\*C. E. Benet caught one this size in the Bahamas. in 1932.



**WREX-TV**47,000  
WATTS  
E. R. P.**13****FALL  
SCHEDULE**

**ASSURES YOU**  
**THE "Lion's Share"**  
**of the big**  
**ROCKFORD - MADISON**  
**AREA AUDIENCE**

I Love Lucy  
 U. S. Steel Hour  
 Professional Football Games  
 Jackie Gleason Show  
 Voice Of Firestone  
 N.C.A.A. Collegiate Football  
 Robert Q. Lewis Show  
 Blue Ribbon Bouts  
 Bob Crosby Show  
 Bill Shiel, Sports  
 Toast Of The Town  
 Perry Como  
 Arthur Godfrey  
 Make Room For Daddy  
 Meet Millie  
 I've Got A Secret  
 What's My Line

**WREX-TV**Now Serving  
Over 214,992  
Television  
SETS**13****ROCKFORD - ILLINOIS**

NETWORK AFFILIATIONS



•ABC

REPRESENTED BY  
**H-R TELEVISION, INC.**

2,000 individual stores.

Wolff, incidentally, told SPONSOR there has been a marked increase in the use of radio and tv by food chains during the past three years. "Every chain that can afford it wants to sponsor its own radio or television show these days. They have recognized the prestige and consumer identification for the store name that air sponsorship brings, and are tending more and more to the use of the air media."

Hotel Bar's own salesmen and special merchandising men handle poster distribution, dealer mailings and other merchandising details for the firm. The company is a firm believer in merchandising its products—and its advertising policies—to both the distributors and retail dealers.

"Retail dealers have told me they're quite surprised at the amount of air advertising Hotel Bar uses," says Chalek. "They say it's quite unusual for a butter and margarine firm—or any low-profit margin food company, for that matter, to use radio or television."

Hotel Bar grosses about 11¢ a pound profit on the butter it sells, about the same on margarine. According to Fred Lowenfels, president of the firm and son of Albert Lowenfels, he must sell 130,000 lbs. of butter and margarine a week to pay for the current radio schedule.

Today 300 distributors handle Hotel Bar Foods in the following areas: Metropolitan New York, New Jersey, Connecticut (as far up as Bridgeport) and Pennsylvania (areas touching New York). About 65% of its distribution is in independent groceries; 25%, super markets; 10%, restaurants.

In addition to the usual run of counter cards and merchandising display material, the company stimulates distributor interest by such devices as an annual "Miss Hotel Bar Butter" contest (distributors pick the winner); special reports on consumer surveys in the dairy industry. It keeps dealers informed of new advertising developments, has mailed out a list of its current weekly radio schedule to all distributors (see cut page 16).

Also directed at dealers and store managers are such merchandising tie-ins as a gift catalog listing items from cameras and table lamps to golf clubs. These items can be had free in exchange for specified numbers of con-

pons from packages of Hotel Bar Butter.

The firm offers premium gifts to consumers of various kinds on every package of its butter and margarine. These gifts range from silver-plated butter dishes for \$2 to sets of cutlery at 50¢ a set (typical set consists of four teaspoons or three cocktail spoons or two serving spoons). The company's current butter package premium is a box of personalized stationery at \$1.

Actually the first premium offer ever made by Hotel Bar—for a butter dish—grew out of the firm's crusade against tub butter.

Traditionally, and up through the start of World War II, butter was sold mainly in tubs in retail stores. Housewives would tell their grocers to carve out a pound portion—or half a pound, according to their needs. Many women believed tub butter was farm fresh fresher than packaged butter, often asked grocers for a sample "taste" before buying, to test freshness. It was only during the war years, with the resulting shortages and butter rationing, that the transition from tub to packaged butter became complete.

But Albert Lowenfels began pioneering the concept of packaged butter as far back as the 1930's. Lowenfels had joined the family business in 1907, some 22 years after it was founded by his father, Frederick F. Lowenfels.

In the late 1920's and early '30's, the New York butter business was floundering. The Lowenfels family was packaging a brand known as "C.B.L." Albert Lowenfels felt that initials were too difficult for the buying public to master, decided to change the name to "Hotel Bar" and simultaneously got out a new kind of package with cellophane windows.

As soon as the new brand had been introduced he looked around for a premium offer to stimulate sales. He hit on the idea of a quarter-pound butter dish, to tie in with the product and encourage sales of the packaged butter.

A canvas of leading china and glassware manufacturers revealed there just weren't any quarter-pound dishes for butter in existence. So Lowenfels had a dish made up especially for his company, offered it as a premium for 15¢. To further strengthen the packaged-butter concept, he printed booklets ex-



with **WAVE**

**you don't buy the cow—**

**YOU BUY THE CREAM!**

Only *one* radio station in Kentucky gives you exactly what you want in this State, and at the right price.

**MORE THAN LOUISVILLE — LESS THAN KENTUCKY!**  
WAVE's 50% BMB daytime area gives the Louisville Trading Area — no more, no less. *This Area accounts for 42.5% of Kentucky's total Effective Buying Income.*

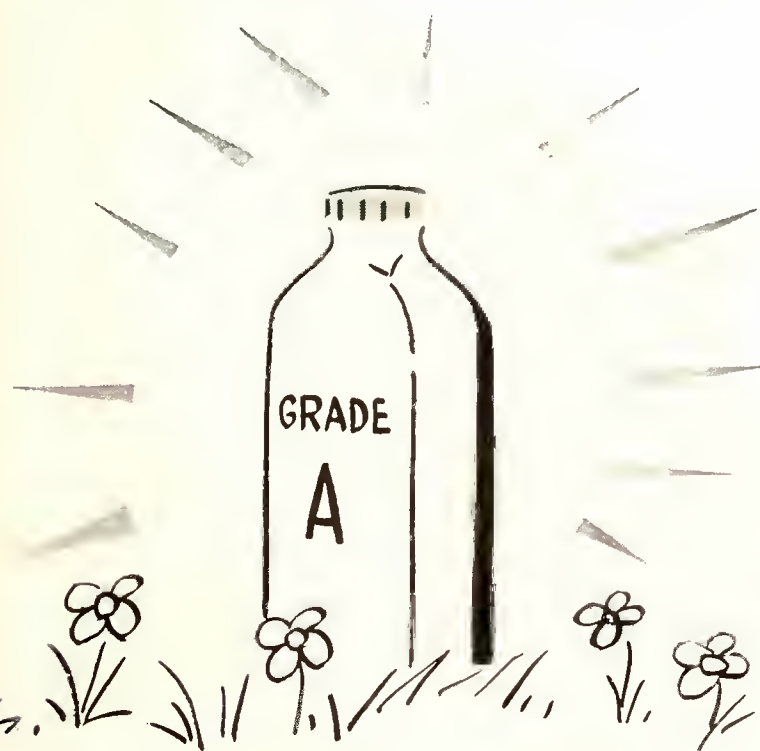
**COMPLETE PROGRAMMING—HIGH LISTENERSHIP.**  
WAVE is the only NBC Station in or near Louisville. Our local programming is big-time stuff, too. We don't ask our audience to listen to one or two voices for endless hours. Our *radio* staff includes 62 people, 44 of whom do on-the-air work rather than management, sales, etc.

Don't buy the cow. Buy the cream — concentrated, unwatered, and nourishing! NBC Spot Sales has the figures.

**WAVE  
LOUISVILLE**

**5000 WATTS  
NBC AFFILIATE**

NBC Spot Sales, Exclusive National Representatives





planning the advantages of packaged over tub butter, distributed them to retail stores.

A traditionally heavy print advertiser, Hotel Bar Butter has used radio sporadically since 1934, when it sponsored *Mary Margaret McBride* (on WEAF). Other programs have included the *Tex and Jinx Show* (1951) and a number of newscasts and d.j.'s. But the bulk of its budget has gone into newspaper advertising until this year.

Hotel Bar's chief competitors in the salt butter line are June Dairy and Breakstone. June Dairy is now sponsoring a portion of the *Tex and Jinx Show* on WNBC. None of its other competitors are using radio on a significant scale at this time, says Lowenfels.

There are over a dozen big margarine brands in the New York market. According to the *Journal American* consumer survey last year Parkay was No. One; Nucoa, two; Blue Bonnet, three; Delrich, four; Happy Boy, five; Good Luck, six; Allsweet, seven; Durkee, eight.

Butter is made in cooperative creameries in Minnesota and Wisconsin and other dairy states. It is then shipped to jobbers around the country, like Hotel Bar. Hotel Bar tests each batch of butter received by incubating a sample in 90° heat for 48 hours to determine keeping quality. After a sample has been tested successfully, the batch is run through a machine which molds the butter into quarter-pound bars or patties (for restaurants). The four butter bar machines at the Hotel Bar firm process over 2,000 pounds an hour. ★ ★ ★

## NETWORK RADIO

(Continued from page 45)

ers buy radio locally and maybe some network programming will be sold centrally similar to supplements."

While there has been a great deal of talk behind-the-scenes about this kind of operation, the networks are not so sure it would be an improvement and some executives question whether it is actually a more efficient way of running a network operation.

One of the top figures in the radio network field carefully analyzed the situation for SPONSOR. What he had to say, and he sounded as if he'd had plenty of practice, added up to a defense of classical network radio operation on economic grounds.

He said: "Let's see what happens now. Out of every \$100 spent by advertisers on radio network shows, 15% goes to the agency. That leaves \$85 to be divided between network and affiliate. We'll split it evenly, for purposes of simplicity. Let's say the network gets \$42.50 and the station gets \$42.50.

"Now what does the network do with this \$42.50? It pays for the programming, of course. It also pays for selling and promoting the programming. It pays for sustainers. It pays for legal, accounting, scheduling and traffic functions, all of which benefit the stations. It pays for all overhead. Then there are such matters as research, engineering, staff orchestras, literary clearance, script reading, library, copyright, tickets for studio audiences and too many other things to mention.

"If we sold our programming to the stations, they wouldn't get the \$42.50 we turn over to them when we sell a program. As for the \$42.50 we get for

all our expenses—we would still have to get that from the stations because our expenses under the new operation wouldn't be reduced much. We would not have to sell to advertisers any more, so selling and sales promotion costs would be out. And accounting costs might come down 50%. But that's only a small part of the total cost picture.

"Then, there's another matter. Some programs are owned by sponsors or agencies. They don't cost the network anything now but the time they represent would have to be programed. Let's say these programs cost only \$500 a quarter hour. There may be up to 50 commercial hours of these programs on one of the networks. That represents a cost of \$5.2 million a year—a cost that would have to be borne by the stations.

"So getting back to that \$100 I was talking about before: the stations would have to ante up \$42.50; and they would lose the \$42.50 they get now. Then there's the \$5.2 million I just mentioned, which might represent, say, \$25, or a total cost of \$110.

"Of course the stations will sell much of this programming locally. But will they get all the money back they spent for programming? I doubt it. The fact is, the present network setup is quite efficient and economical. It is efficient because an advertiser can order 200 to 500 stations through one office and it is economical because our medium, electricity, has not gone up in price while ink and paper have."

**Theory 3:** The television soundtrack or simulcast theory was not regarded as a topic of current discussion. It was felt that while this approach represented an ingenious by-product use of television it was not on the horizon for radio networks in any substantial form.

It's agreed that some television programming will play well by ear alone. Jack Gould, in one of his last Sunday columns for *The New York Times* before he became an information executive at CBS, Inc., reported he had found that straight fm pickups of audio from television shows made good

OVER 300,000  
EYES  
are on  
KRBC-TV  
Abilene, Texas

KRBC-TV  
Channel 9  
ABILENE  
TEXAS

Represented nationally by  
JOHN E. PEARSON TV Inc.

### HANDWRITING ANALYST

Maure woman, radio and TV experience, available for low-budget program to encourage listener response. Adaptable either to radio or TV. Program appeals to men and women; all types, all ages.  
Box 96—SPONSOR, 40 E. 49th St.



ONLY A COMBINATION OF STATIONS  
CAN COVER GEORGIA'S MAJOR MARKETS

## **THE GEORGIA TRIO**



The TRIO offers advertisers at one low cost:

- Concentrated Coverage
- Merchandising Assistance
- Listener Loyalty Built By Local Programming
- Dealer Loyalties

### **IN 3 MAJOR MARKETS**

represented individually and as a group by

## **THE KATZ AGENCY, INC.**

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO



"The TV Link in the Heart of the Nation"

**KHOL-TV's**  
MAXIMUM POWER SIGNAL

**EXCLUSIVELY**

**COVERS**  
**30%**  
of Nebraska's  
**ENTIRE**  
**FARM MARKET**  
with  
**UNDUPLICATED**  
**TV COVERAGE**

\*SRDS Consumer  
Markets, 1954

**KHOL-TV**  
KEARNY, NEBRASKA

CBS-TV Channel 13

DUANE L. WATTS, STATION MANAGER  
Operated by BI-STATES CO., Holdrege

MEER TV, INC.

**WTRI**   
ALBANY SCHENECTADY TROY

*delivers*

**102,000**

**UHF Sets**  
in the  
**Nation's**  
**32nd**  
**Retail Market**

SEE YOUR  
**HEADLEY-REED Man**

listening. But the focus today is on continuing revision of network programming in the music, news and easy-listening direction.

The emphasis on strips for tuning memorability, on network-type disk jockey shows with name guests seems to be the pattern although mention of music and news should not obscure the fact that the networks continue to operate in the drama, mystery and audience participation fields.

**The consensus:** Network executives agree that changes are shaping up for network radio. But they aren't ready to concede that any drastic shakeup in today's pattern is ready to emerge. Here's the way one of SPONSOR's sources expressed it:

"I'm not saying that network radio won't change. Maybe the AP situation which I've argued against in my observations to you about its high cost will come about gradually. It certainly couldn't be imposed all at once. Whatever changes come, and I'm not sure what they will be, will have to evolve slowly and represent economic realities."

Said another key network official: "If you did away with network lines, what would you do about national news programs? They would be out of the question and they are an important part of network programming now. They draw good ratings, attract sponsors and bring in quite a bit of income to stations. And what about national emergencies? How could the country be alerted by radio if there were no radio lines? There was a survey recently (the one sponsored by Henry L. Christal stations) that pointed up the fact that the first thing the average person would do in the event of a national emergency would be to tune in the radio. And what about special events and Presidential speeches?"

**Network salvation:** The networks are putting their strongest efforts behind attracting new clients as the salvation to their economic woes rather than entering into a new form of operation.

At NBC, for example, one of the advertisers totally new to network radio which have been attracted is Nutrilite, a line of vitamin and mineral products.

Nutrilite has gone all out to whoop up its distributors over its purchase of Dennis Day on NBC Radio. Meetings and mailings play up the show

and radio. Its promotion stresses the values of radio in order to help establish the show as a vehicle which can be merchandised to the drug trade. The company feels it has something exciting to talk about in its show, stresses that it is coast-to-coast and on in Hawaii too; it even has a brochure filled with statistics on radio—its set saturation strength and high total audience.

Clients like these which can benefit from the association with national networking are being sought for and sold.

At Mutual, where gross billings have been on the increase since 1952, progress in attracting and holding business has been encouraging. But of course Mutual's situation differs from that of the other three networks in that its "grass roots" affiliates tend to be least affected by television.

Each of the networks can point to new clients:

Cat's Paw Rubber. Merit Greeting Card, Musterole and Aero-Mayflower Transit on ABC.

Exquisite Form. Calgon. Tastie Diet. Quality Goods Mfg. and Kraft on CBS.

Florida Citrus Commission. Barbasol. Lemon Products Advisory Board on MBS.

In addition to Nutrilite, Toni. Gillette, Mars, Murine. Armour, Crosley and Prudential go on NBC.

Though these are signs of progress, affiliates are watching the network picture with concern. There was a time when income from network sales paid an important part of the month's expenses for affiliates. In some cases this is now down to a couple of days' expenses supported by the network. Some are asking: If I'm getting nearly all my income from local and national spot business, why can't I get all of it from these sources?

Actually Mutual, with its strong roster of co-op shows, already operates on a practical "AP" basis.

The idea of a station selling a network show locally is not new. It's been done, as a matter of fact, since 1937 when Mutual's Fulton J. Lewis became the first co-op radio show. However, since that time MBS has expanded its co-op lineup so that it now has more than two dozen.

Mutual's thinking on the co-op show trend is illustrated by the swap involved in the Multi-Message Plan. It works this way: The network gave its affiliates the programming on the 8:30 to 9:00 p.m. strip, Monday through



Friday. In return for five co-op shows, the network keeps all the revenue from MMP participations sold during the preceding half hour. Because of this, the price for participations is very attractive to sponsors.

The entire hour is programed as a mystery block. While the 10 shows involved are not exactly a strip, they are close enough to it to be described as in line with the trend toward nighttime strips on network radio.

Mutual tried to enlarge this MMP swap in a broad way recently. Its new plan would have reduced network option time from nine to five hours a day. During these five daily hours the network would keep all revenue from the sale of time. In return, the network would give 14 hours a week to the stations to sell as co-op shows.

The stations wouldn't go for it. While some stations would have done better than they had been doing under the present setup there were enough who felt they might end up worse to kill the plan.

Mutual feels that some form of co-op is destined to be an important part of the future network pattern, if not for others at least for itself. The sustainer is regarded as an economic waste. If the time can't be sold, the network says, give the stations a crack at it. This philosophy applies not only to programs but parts of programs. Parts of MBS' new Madeleine Carroll show, its first spot carrier during weekday mornings, will be turned over to the stations if the network can't sell all of it. For this purpose the originally planned three announcements will be expanded to five.

This share-with-the-station policy could work in many ways. For example, if the network carried a one-time sports event it might give the stations the show co-op but keep five minutes before and after for itself.

The growing number of sustaining network hours at night have led a group of powerful am affiliates, calling themselves the Quality Radio Group, to get together for the purpose of selling some of these periods. While it has been noted that Mutual started off with the name "Quality" and, like QRG, did not have, when it started, option time, there is little belief that QRG will develop into anything more than what it professes it will do: sell nighttime periods where the networks can't. ★ ★ ★

## FIVE U. S. AGENCIES

(Continued from page 51)

name identification and demonstration," Warren said. "We find clients like television because of the visual impact and because of the dealers' comments. They don't like tv's cost, however."

The agency uses radio on a saturation basis. In buying time Warren looks for the usual things: coverage, programing, what is opposite on the other stations.

"We use ratings, too," Warren said. "But the greatest need we have today is factual information on tv and radio audiences."

"Too bad there isn't a set standard used for all measurement of radio and television, with everyone using the same measurement. Every agency, regardless of size, needs accurate measurements."

In back of Warren's desk there are SRDS radio and tv rate books. And I noticed a number of trade magazines (including SPONSOR) on the shelves of a bookcase. I asked if he did most of the time buying or if there was a media department.

"No, we don't have any real media director," he said. "Our three account executives—Bob Showacre, Bob Coons and Ralph Shotwell—are each a jack of all trades. They work by themselves and together in selecting media for an account."

"They actually supervise a lot of radio and tv production, too," Warren said. "An account executive in an agency of our size does a lot more radio and tv work than a J. Walter Thompson account executive."

The account executives discuss radio and tv plans with George Carroll, radio and tv production man. Warren said. In the case of tv, they also bring in John Geraghty, the art director.

"I think we're rather unique in at least one respect for an agency of our size," Warren said. "We write our own radio and tv jingles and singing commercials."

I told him I thought the Hollywood and New York jingle producers had local rates so that even a small advertiser could use their services.

"That's true," he said. "But even the local rate is too high for most of our clients. That's why our tv personnel really have to be versatile."

"What kind of people do you look

VERBUM SAT SAPIENTI\*



\* get a specialist

When a doctor really cares—he calls in a SPECIALIST.

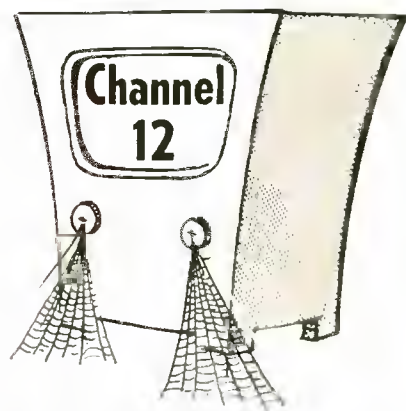
When an agency really cares—they call in a SPECIALIST.

We are SPECIALISTS on TV and radio musical commercials.

Song-ads  
COMPANY



Ad-ver-tis-ing set to music for radio and T-V!



IN  
KANSAS

See Your KTVH  
Sales Representative Today!

CHANNEL  
12



VHF  
240,000  
WATTS

CBS BASIC—DU MONT—ABC  
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS



**IMITATION**

**“IMITATION is the sincerest**

**IMITATION**



orm of flattery”

SPONSOR is the most imitated

trade magazine covering the  
advertising field today!

**SPONSOR**

the magazine radio and TV advertisers use





For 31 years, WMC has offered an unmatched combination . . . the best of NBC programs, plus such outstanding local personalities as,



**GENE STEELE**, King of the Hillbillies . . . outstanding early morning favorite for the past 15 years . . . more than 3,300 programs for the same sponsor.



**WALTER DURHAM**, WMC's Farm Director. Farm Editor of The Commercial Appeal . . . Director of nationally-famous Plant-to-Prosper Program. Holder of the Reuben Brigham award. His morning and noon programs are farm favorites.



**SLIM RHODES**, and his Mountaineers . . . 8 consecutive years for the same sponsor. This six-piece hillbilly band is a WMC noontime favorite.



**CHARLEY DIAL**, rates high with early risers and the Mid-South rural audience . . . unique western and pop music by this former star of famed Kansas City Brush Creek Follies.



**OLIVIA BROWNE**, conducts the Mid-South's top women's show in the early afternoon (Pulse, June, 1954). Features interviews with national personalities.

**The only station** in the Mid-South with both AP and UP news services.

**The only station** in the Mid-South with two experienced, full-time news writers.

**WMC**

**M E M P H I S**  
NBC—5,000 WATTS—790 K. C.

**WMCF**  
**WMCT**

300 KW Simultaneously Duplicating AM Schedule  
First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

National representatives, The Branham Company

for?" I asked. From Warren's answer I got the feeling a radio-tv man at the agency had to be a cross between a one-armed paperhanger and a one-man band. He said:

"We look for someone who has an understanding of music and music arrangement, who can prepare jingles and write copy, who has a good sense of merchandising and good dramatics."

The agency has grown because of television, Warren said. It's added radio and tv men to the staff. And it was hiring a new radio-tv writer when I was there.

Warren is of medium height, a little on the stocky side. He is vigorous, enthusiastic, smiles a lot. He belongs to many local service clubs, golf clubs, community welfare boards, works with the Girl Scouts.

"I believe it's important that agency people take an active interest in their communities," he said. "They should be known and respected." Warren's well enough known to have been elected a Republican State Senator several times. And a few days after I saw him he was elected a national director of the Lions International at its national convention in New York.

How did Warren come to go into the agency business?

"I studied architecture in school," he told me. "When I got out I followed engineering for a while. Then I started doing some art work—layout for ads and all that. It was only a step from there to going into agency work."

I asked Warren how big an account has to be before he'd take it.

"We've often said that we wouldn't go out and paint a wheelbarrow but if it's brought to us we will.

"In other words, we won't turn down business because we have to have a volume of business in order to build an organization large enough to hire talent to service their accounts.

"The large shop acts more as an agency hiring talent and art.

"The agency in a small community finds there is little outside source of talent and consequently must maintain its own staff."

For the past seven years Warren has been national director of the Affiliated Advertising Agencies Network, an organization made up of agencies located in 42 major cities.

Basically an agency network is a



cooperative organization which helps local agencies compete with larger national agencies.

The AAAN, established in 1938, is one of seven agency networks. The oldest — First Advertising Agency Group — was established in 1928 and the youngest — National Federation of Advertising Agencies — was established in 1950.

Warren got up from his chair, walked over to the map showing the the AAAN member agencies. "I want to tell you about this agency network," he said. "But first I want you to see this agency and to see how we handle an account."

He took me across the hall to another office, about the same size as his but minus the view.

**The Brownie account:** "Meet Bob Coons," he said. "One of our account executives. He'll tell you about one of his accounts and show you the agency. I'll meet you for lunch at noon. . . ."

Coons, young, medium height, slender, worked for Campbell-Ewald at one time, then handled publicity for a play when it was on the road. He met Warren when he came through Spokane, so impressed him that Warren asked Coons if he'd like to stay. That was five years ago.

"You'll get an idea of how we handle an account by looking at what we do for Brownie Baking," Coons said.

"What we do for Brownie—and all our other accounts—would be hard to do on a national basis. Maybe impossible."

He pulled out a fat loose leaf notebook. "This is the Brownie account book," he said. "Every account has one. Everything we need to know about an account is in a book like this.

"It contains a running account of how much the client has spent for advertising to date. And how much is left in his budget.

"If something should happen to one of the account executives, life would still go on because the complete history of every account is in one of these books—in detail. Look. . . ."

He opened up the Brownie book.

The first few pages were memos. "I wrote these memos to myself. When I visit the account I make a lot of notes. But they're never destroyed. They're all here."

Coons pointed to a big map of the



is mighty big in the norfolk market

Neilsen circulation shows that WTAR reaches more than twice as many homes as the second station, more than the next two combined. Pulse shows WTAR first in average audience morning, afternoon and night. You'll get "the lion's share" of results in America's 25th market when you put your sales message where it reaches the audience.

CBS Radio

*Buy Only* **WTAR** **RADIO** *to Sell America's Miracle Market*

**NORFOLK**

REPRESENTED BY EDWARD PETRY & CO., INC.



Spokane and surrounding area known as the Inland Empire.

"This map shows Brownie's distribution area," he explained. "It's divided into 10 territories, plus Spokane. Now here's where the interesting part comes in. . . ."

He pointed to a row of figures at the top of the map.

"This shows the population in each territory. Also the percentage of the total population in each territory.

"Then we list the Brownie sales in each territory and the percentage of total sales that they amount to.

"From this we figure out the per capita sales of Brownie cookies and then we figure out the per capita advertising cost in the territory. We use coverage figures for radio and tv and ABC figures for newspapers.

"In a certain territory per capita sales might be 71c. Advertising cost might be 3c per capita.

"The next territory may show something entirely different. Maybe per capita sales of 53c, but an advertising cost of 8c.

"Comparing these two territories, we can see that something is wrong

in the second one. Perhaps the salesman isn't doing as good a job as he should. Maybe the leading stores don't stock Brownie cookies. Whatever the reason we have to find out and correct it."

The account book shows sales in each territory on a year to year basis since Warren got the account in 1919. The first year Warren had the account Brownie's annual sales was about \$250,000. Last year it was \$1.25 million.

Radio got about 20% of the budget at the start, but this has been increased until today radio and tv get 30%.

"What's your opinion of radio and tv today?" I asked Coons.

"Radio tears itself down with its intra-mural competition. It would be a lot better for the industry if radio was promoted rather than radio surveys for one particular station. Every station tries to show how wonderful it is, how poor the other stations are. The station doesn't show why it's better than the local newspaper or the local bus cards or billboards. . . .

"... Radio salesmen—many of them—are weak. The stations don't train them. There's too much turnover. . . .

"... The salesman come into a store and try to sell the owner on a miracle. They promise the impossible. If the man buys radio, he's disappointed. But he doesn't blame the salesman, who by that time probably has left the station anyhow. He blames radio. . . .

"... We have to use transcribed commercials much of the time. Too often an announcer's delivery is poor. Poor delivery is like poor newspaper reproduction. If a newspaper ad comes out a big blob of black ink we get a re-run because of the poor production. 'Production' in radio is just as important as production in a newspaper ad. . . .

What about tv?

"Here again, we disagree with the typical tv salesman. Tv hasn't been sold with the proper emphasis of what it can do.

"Tv gets more comment in quicker time than radio and newspapers—but it's not a miracle medium when it's advertising a product which has been sold over a period of years. . . .

"If it sounds as if I'm kicking radio and tv," Coons went on. "I am, in a way. But we use the media. We get damn good results from them. But the reason we do get good results is be-

# KMAC-KLBS

reach more people (\*) than live in

- Chicago
- Boston
- Philadelphia
- Los Angeles or Cleveland
- Detroit
- Seattle
- St. Louis

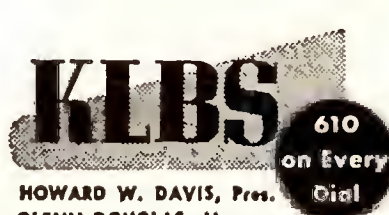


HOWARD W. DAVIS, Owner

SAN ANTONIO, TEXAS

5000 WATTS

ON 630



HOWARD W. DAVIS, Pres.  
GLENN DOUGLAS, Mgr.

HOUSTON, TEXAS

5000 WATTS

ON 610

\* 4,135,752 people in the 0.5 MM contour

**The Biggest Buy in the Biggest State!**



**Ask the Walker Representation Co., Inc.**

SPONSOR



# BUILDING!



1953

1947

1948

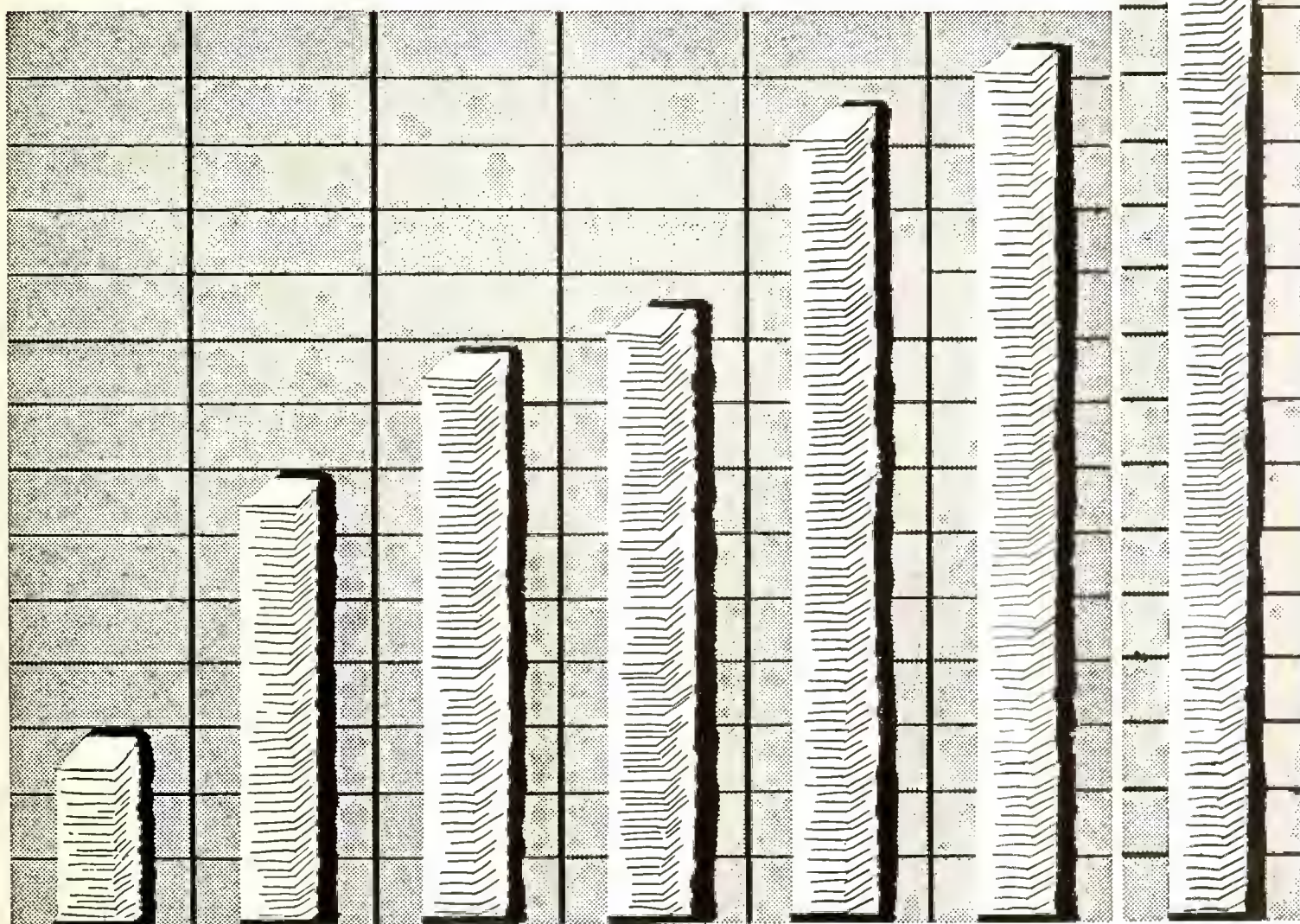
1949

1950

1951

1952

1300  
1200  
1100  
1000  
900  
800  
700  
600  
500  
400  
300  
200  
100  
0



289 Pages

682 Pages

889 Pages

951 Pages

1254 Pages

1357 Pages

1608 Pages

## SPONSOR

*The magazine radio and tv advertisers use*



*SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.*





## KANSANS CHOICE for TOP SPORTS COVERAGE...

Once again its Max Falkenstein — Kansas' favorite sportscaster — calling the plays on KANSAS UNIVERSITY FOOTBALL. Veteran of 10 years on the Big Seven grid scene, Max enjoys a following unrivaled in the state. You can't buy the games (they're sold as usual) but we've some good tie-in shows for sports-minded national advertisers.

5000 WATTS  
ABC • TOPEKA, KANS.

# WREN

Weed & Company

cause we know how to use them. If the radio and tv salesmen would spend five minutes figuring out a client's problems he could do a fairly decent job of selling radio and tv. . . ."

Warren came into the office. "Hungry?" he asked. "We'll pick up Bob Showacre and art director John Geraghty."

**The 3AN:** The Spokane Club, an imposing red brick building in a Colonial style of architecture, is several blocks from Warren's office. As we walked toward it I got some more of the agency's point of view on selling over the air.

"The small advertiser is faced with the problem of competing with the largest national advertisers on television," said Warren.

Bob Showacre interrupted. "There's always the direct comparison of the local advertiser's announcements with those of the network," he said. "This means that an agency like ours has to use all the creative ingenuity and creative intelligence that it can muster to think of ways and means to produce tv spots of quality at a cost the small advertiser can afford."

Over lunch and after we returned to the office Warren told me more about the operation of an agency network.

"The biggest single advantage of the 3AN," said Warren, "is that you can get research information at the grass roots level all across the country."

He said that when the 3AN was first started it was thought of as a group of very small agencies. "But the benefits are so great," Warren said, "that big agencies are interested, too."

There's one 3AN agency in each market area. The network functions just as if all members were one national agency operating in a number of cities.

"Each member is completely advised of every other member's experience, clients, equipment and staff," Warren said. "Therefore, it's easy for one member to pick another one who is most suited for a specific project."

"Correspondence—direct and mail is the key to successful operation. An average of 10 or 12 letters are exchanged among members on every business day. Each member is required to contribute to the 3AN monthly publication twice yearly. And then there's both an annual regional meeting and national meeting which draws nearly

100% attendance."

National headquarters for 3AN is Warren's agency. His office prints the association's publications and acts as a clearing house.

There are four main services available to clients to 3AN members.

1. Research. This includes local market surveys.

2. Consultation. Includes advertising budgets, promotion ideas, package design.

"Instead of only a few top executives concerned with a particular problem," Warren says, "you can call on owners of 42 agencies."

3. Procurement. This makes it possible for 3AN members to get nearly every advertising commodity, from art work to testimonials, without searching for source of supply. Services include hiring new employees, even making hotel reservations.

4. Supervision. "Efficient administration of affairs in distant cities means peace-of-mind for member agencies and their clients," Warren says. He believes the most important part of this service is its complete reliability. AAAN supervision can cover media checking, dealer displays and cooperation, product testing, market testing, sales meetings.

"The fees are amazingly low," Warren says. As an example he told about one 3AN member who sent the agencies a two-page questionnaire. The agency wanted a complete list of materials used in construction by architects, builders and others in the building trades. Highly technical information was sought. Yet the cost in an average 3AN market was only \$75. "And," says Warren, "because the agencies were getting information on a from-one-local-businessman-to-another kind of deal in each market, you can bet that the comments of the respondents were a lot more candid than if an outside research organization came in to make the surveys."

I asked Warren why 3AN doesn't seek big national accounts.

He said that there still are a few details that would have to be worked out. There would have to be a central clearing house located someplace that would have over-all supervision of the account. But he thought it could be done. And he predicted that the 3AN members could do "an amazingly effective job, acquainted as they are with the local marketing conditions."



Carnation Milk, he said, is breaking up its advertising between 3AN agency members now.

The value of having local agencies do the job, Warren says, is illustrated by Sicks Rainier Beer. This brewery is located in Seattle, has a Seattle agency (Miller & Co.). But the Seattle agency only handles the suds' Western Washington advertising.

Virgil Warren has the Eastern Washington, Northern Idaho and Western Montana advertising appropriation (i. e., the Inland Empire referred to earlier).

"Some idea of Rainier's success in using two agencies can be gleaned from the fact that it now sells 50% of all the beer sold in Washington—and beer is a pretty competitive field, as you know," he said.

By the time we had covered the 3AN and I'd had a chance to talk briefly with most everyone in the agency and sit in on a staff meeting, it was time for my plane to Denver. Next stop. Marshall Robertson in that city. ★ ★ ★

## SPOT RADIO

(Continued from page 57)

them played at point-of-sale.

In other words, says Free & Peters, the musical theme can make a spot radio announcement as distinctive as the artwork or type or color make a magazine ad. There's no reason why people can't be whistling the tune to a client's commercial if the value of such a musical trademark is properly exploited. (This idea, incidentally, is not far-fetched: At the Tanglewood concerts this summer the Boston Pops Orchestra played a medley of popular commercial jingles in a symphonic arrangement.)

The F&P presentation is typical of the creative selling many reps do today to promote spot radio as a medium. Presentations like the Free & Peters pitch actually point out to sponsors new and effective ways of using spot radio. It's campaign strategy, not disconnected statistics, that the reps are selling.

**CBS Radio Spot Sales:** This rep's entire pitch was founded upon an intimate knowledge of the prospective client's business. In order to get this knowledge, the rep invested some money to obtain automobile sales figures from Polk's Motor Vehicle Re-



## A LOT FOR A PENNY

The penny candy store that gave us the "grab bag" with a "lot for a cent" was worth an extra two-block walk — when we were kids.

Growing up meant learning "quality vs. quantity". Maturity brought selectivity to the point of saying firmly, "no, thank you" to that which fell below our standards.

WPEN is proving every day that "grab-bag" radio buying is kid stuff, and that there is a big "thank you, yes!" in delivering quality to the selective advertising buyer.

Let us tell you some of the amazing success stories in which WPEN — and WPEN alone — has had a hand.

THE STATION OF PERSONALITIES

**WPEN** dial 950

Represented Nationally by GILL-PERNA, INC.

• New York • Chicago • Los Angeles • San Francisco





**ACTION** in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

**ACTION** in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

**ACTION** in putting YOUR product in thousands of homes in the San Antonio area. . . .

**WE INVITE YOU TO ASK ABOUT OUR**

## **Knowhow Co-operation! and On-the-beam Results**

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:

**PROCTER & GAMBLE  
LUCKY STRIKE  
GENERAL FOODS  
BRISTOL MYERS  
CHESTERFIELD**



**R. A. Cortez, Pres.**  
**SAN ANTONIO, TEXAS**  
**Texas' First Spanish Station**

Represented by

**Richard O'Connell, Nat'l. Adv. Dir.**  
**40 East 49th St., New York 17, N. Y.**  
**PLaza 5-9140**  
**LOS ANGELES — SAN FRANCISCO**

ports. And for council the rep worked closely with Lincoln-Mercury's agency, Kenyon & Eckhardt. Armed with these figures and with an understanding of the marketing problems of the account, CBS Radio Spot Sales was able to give a convincing pitch for a spot radio schedule.

CBS Radio Spot Sales did this by a comparison of Lincoln-Mercury's three major markets—New York, Chicago, Los Angeles—on the basis of car sales in 1954 against 1953. These figures were expected to tell a story because New York, traditionally a difficult Lincoln-Mercury market, had shown large sales increases following extensive use of radio for Lincoln-Mercury in the New York area. Lincoln-Mercury had not used radio extensively in Chicago or in Los Angeles during this same time.

The figures comparing the whole first quarter of 1954 with the same period of 1953 showed the three markets ahead in sales by the following percentages: New York, 50.4%; Chicago, 34.9%; Los Angeles, 51.1%; nationally, 25.3%.

Sherril Taylor, sales promotion manager, and John Akerman, account executive, felt these figures were strong—but not clinching. They showed New York, a tough market, having about the same sales increases as Lincoln-Mercury's potentially best market—Los Angeles. But they felt that the figures might be able to tell an even better story. It occurred to them then that buying patterns in the three markets were necessarily different, because of the earlier spring car buying season in Los Angeles.

"Let's compare the sale of Mercurys during an 'on' month in these three areas," they decided.

April 1954 showed the following increases over April 1953: New York, 114.7%; Chicago, 48.2%; Los Angeles, 41.4%. Now the point could be driven home: In New York the client had used radio extensively during this period, whereas he had relied on newspapers in Chicago and Los Angeles.

Having proved how radio had boosted Lincoln-Mercury's sales in one major metropolitan market, they set out to compare the coverage of the CBS radio stations in the three major markets with newspaper coverage.

They showed the advantage of radio with a coverage map of the three markets with the counties drawn in. A

deep red color blocked out the coverage area of the CBS radio station in New York, Chicago and Los Angeles—WCBS, WBBM and KNN respectively. A celluloid overlay then showed what counties the various newspapers in those areas covered.

- In metropolitan New York, Lincoln-Mercury would have to buy 35 daily newspapers in the metropolitan area to even approach the metropolitan coverage of WCBS.

- In Chicago, Lincoln-Mercury would have to buy 12 daily newspapers to approach the coverage of WBBM.

- In the Los Angeles metropolitan area, Lincoln-Mercury would have to buy 24 newspapers to approach the metropolitan coverage of KNN.

Said Taylor: "Buying newspapers has been the past practice of all automotive manufacturers, although in most cases it is not economically feasible. One CBS radio station in each of these markets blankets an area far beyond the boundaries of these metropolitan papers."

Then the pitch got down to the specifics of Lincoln-Mercury's advertising schedules. The firm at the time bought saturation schedules on the following stations for the indicated amounts of money weekly: WCBS, New York—\$4,593; WBBM, Chicago—\$2,006; KNN, Los Angeles—\$936. In all these markets other stations were also used.

What do these budgets buy in terms of advertising impressions on each of these stations compared with what they could buy in the leading newspapers in each market?

CBS Radio Spot Sales' answer was based upon the auto firm's habit of buying 1,500-line ads in daily newspapers. Here's what they found:

In New York Lincoln-Mercury reached 10,166,920 listeners every week over WCBS (on the basis of ratings). With the same money the firm would have made 991,510 advertising impressions in the *Daily News* (on the basis of Starch noting against circula-

### **ADVERTISING AGENCY**

*Wanted by medium size Midwest A.A.A.A. Advertising Agency with large Radio and Television billing (not Chicago) a Radio and Television Station Contact Man. Must have had experience as Station Rep or Station Sales or Agency Radio Department. Should be free to travel to contact Stations and Client Representatives.*

**Write Box 906.**  
**SPONSOR, 40 E. 49th St.**



tion). In other words, WCBS had a 925.4% advantage over the leading daily newspaper in the market.

In Chicago Lincoln-Mercury reached 8,074,300 listeners a week with WBBM. The same money would have bought 416,340 advertising impressions weekly on the *Chicago Tribune*. WBBM's advantage over the leading daily there came to 1,839.5%.

In Los Angeles the firm got 2,911,500 listeners weekly on KNN. The same budget would have bought 186,340 ad impressions on the *Los Angeles Times*. KNN showed up 1,126.5% better in terms of ad impressions delivered from that budget.

CBS Radio Spot Sales wound up the pitch by putting the radio-newspaper comparison one other way, and then coming through with strong sell for the CBS radio stations.

John Akerman delivered this presentation to the agency as well as to the client directly and was successful in pointing out that in those markets where heavy radio was used, the sale

of Mercurys increased almost proportionately and that with radio the company could reach and sell far more people at less cost.

Among the most interesting points to notice in this presentation is the fact that the rep in this instance did a great deal of research about the client's sales figures and sales patterns. He had to be familiar with certain market peculiarities and problems in order to draw the correct conclusions.

This type of tailor-made presentation is being used with greater frequency for large clients today than perhaps five or six years ago. While it is neither unique nor a sudden development, it does provide another proof of the increasing trend toward creative and scientific selling by the spot radio reps.

**Edward Petry and Co.:** This is a presentation aimed at any advertiser who's interested in reaching a specialized audience—farmers.

Against a background of radio penetration within the country as a whole, Petry analyzes spot radio's coverage of the rural and farm areas. The thing the advertiser must remember, says the presentation, is the difference in farm listening habits from those in cities. And the presentation backs this difference up with figures.

Farmers spend 38% more time with radio than people in metropolitan centers.

"Because newspapers arrive late and television hardly exists, radio is essential to people on farms and in rural areas. That's why people in the country spend more time with radio than those in metropolitan areas," Petry points out.

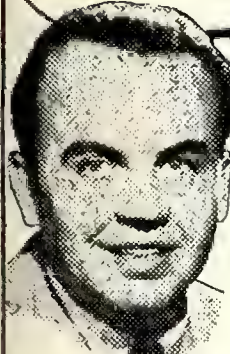
The presentation breaks down U.S. radio listening habits in terms of hours each day by the size of the community. Then it takes this research a step further to show that farmers spend more time with radio than with any other advertising medium, relying upon it for their news as well as entertainment.

Here's what was found:

In terms of minutes that the average American adult spends with four media (radio, tv, magazines, newspapers), this is the breakdown among farm, village and city residents:

Farmers spend an average of 189 minutes a day listening to radio, 33 minutes with tv, 31 minutes with newspapers, 26 minutes with magazines.

**WE COULDN'T BELIEVE THEIR EARS!**




... but 14,000 post-card entries in Bob Trebor's recent Daybreaker's Jackpot convinced us! These 14,000 entrants not only represented all Rochester but also 122 towns outside Rochester.

**BOB TREBOR**

Your product message will get JACKPOT results on Rochester's result producing morning show, Bob Trebor's Daybreakers.

**5000 WATTS  
1280 KC.**



**IN ROCHESTER, N. Y.**

Represented Nationally by  
**THE BOLLING COMPANY**

SEPTEMBER 1954

RADIO STATION  
**WSAZ**

HUNTINGTON, WEST VIRGINIA  
SERVING 3 STATES

PROGRAMMING  
for the  
LOCAL INTEREST  
**FOOTBALL**

MARSHALL  
COLLEGE  
(Huntington)  
COMPLETE SCHEDULE

★ ★ ★  
WEST VIRGINIA  
UNIVERSITY  
COMPLETE SCHEDULE

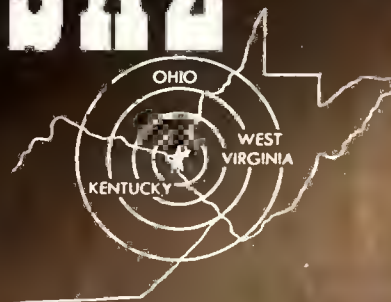
★ ★ ★  
HIGH SCHOOL GAME  
OF THE WEEK  
(7 SCHOOLS INCLUDED)

★ ★ ★  
PLACE YOUR  
FALL CAMPAIGN  
ON

**WSAZ**  
TO REACH THE  
COMPLETE  
LOCAL AUDIENCE

5,000 WATTS DAY  
1,000 WATTS NIGHT  
930 KC

**WSAZ**



TELEVISION AFFILIATE  
**WSAZ-TV**

Represented by **THE KATZ AGENCY**



# BMI

## Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

### BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL



**1/4** of the San Francisco Bay Area's 3,000,000 people are Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



# KLOK

5000 WATTS — 1170 KC

San Jose Studios  
P. O. Box 967  
San Jose, Calif.

San Francisco Studios  
Hotel Lankershim  
San Francisco, Calif.

Represented by John E. Pearson Co.

People in villages spend 191 minutes daily listening to radio, 41 minutes with tv, 34 minutes with newspapers, 28 minutes with magazines.

City dwellers listen to radio 139 minutes a day, watch tv 142 minutes a day, read newspapers for 36 and magazines for 21 minutes daily.

Having established the importance of radio in the daily schedule of farmers, Petry went on to analyze the effectiveness of various types of radio programming in both rural and city areas. "And while farm programs are beamed at those in the country," he presentation adds, "they have big metropolitan audiences too."

Petry proves this premise with audience composition studies of several farm programs emanating from Atlanta, Tulsa, Dallas and Los Angeles. To strengthen the point that farm programming attracts city audiences too, Petry cited the 1953 Whan Study of North Texas. Whan had found that five different types of farm-appeal programs got a solid proportion of urban listenership as well.

But does spot radio sell to farmers?

Petry mentions just five major farm advertisers who derived top sales results with radio: Reynolds Metals, a tractor manufacturer, Sears-Roebuck, Hercules Powder Co. and International Elevator Co. In each instance, the presentation shows the type of spot radio advertising these clients used and what results they'd pulled.

With this presentation Petry has sold large schedules to a number of advertisers who had not previously used spot radio to reach farmers.

**NBC Spot Sales:** What does a rep do when one program availability opens up?

NBC Spot Sales wanted to sell *11 O'Clock News* on WNBC, New York. They scouted out an advertiser who was already using late-night radio and keyed their presentation entirely to him:

Its theme: Delivering a new audience for this pharmaceutical advertiser. Since the client was already using late-evening radio, the problem was to show how this particular program would give him something that his existing advertising effort did not.

This is how Hank Sheppard, sales promotion manager of NBC Spot Sales, tackled the job. First he pointed out that the client was already familiar with the efficiency of night-

time radio, since he had been using it successfully for some time.

"But . . ." said he, getting to the meat of the message. "Sometimes a new radio availability crops up, offering equal or better values to an advertiser who is already reasonably satisfied with what he has."

Now, how could he make *The 11 O'Clock News* more appealing than the news show the drug firm was then sponsoring?

The presentation stressed the prestige of the show in terms of national advertisers who had previously sponsored it. The salesmanship and prestige of the show's news commentator also came in for a big play. Then came the inevitable result stories.

At last came the specific: "Granting the sales effectiveness of the *11 O'Clock News*, what, specifically, does sponsorship offer X Product in terms of audience?"

The answer is a competitive pitch, putting WNBC ratings next to the ratings of the news show the client was then sponsoring. Sheppard points out that the WNBC show reaches an audience that the client had not touched before—an audience with different characteristics than the one he was then reaching.

Though Sheppard points to greater coverage by his station than the other one, a lower total cost of the show and cost-per-1,000, he recommends an increase in client's budget to include *The 11 O'Clock News*. Reps generally avoid recommending that an advertiser drop any spot radio advertising even if it is not on their station. But, warned the NBC presentation, if it comes to a choice between the two, don't forget that the client's message has virtually saturated the competing station's audience by now.

This type of presentation is among the most frequently used. It's used when a rep has an availability open for which he has some established radio advertiser in mind. Here the rep doesn't have to sell the medium. The rep just sells, and sells hard, the advantages his station and particular show or agencies can offer. ★ ★ ★

LOUISE FLETCHER  
SELLS THE  
**NEGRO**  
HOUSEWIFE  
VIA  
**WSOK**  
NASHVILLE, TENN.



## SPONSOR ASKS

(Continued from page 69)

be used in the one show multi-market plan for all the markets. If a sponsor was to buy a different show in each market he would need different commercials for each show. Research has conclusively proven that commercials must be specifically designed to fit a particular program in order to be most effective.

There is also the all-important matter of merchandising in connection with a television program. By using a syndicated film series in multi markets, the sponsor is able to gear a single merchandising campaign to one film series instead of developing campaigns for each market as would be necessary if local programs were purchased. As a result, the cost of this important aid to sales is kept to a minimum when a syndicated film series is used.

Therefore, the advantages of a syndicated series are two-fold. First, a lower price for the series and secondly, the higher quality of programing obtainable.

## COST, QUALITY CONTROL

By Bud Austin

Vice President & General Manager,  
Telefilm Enterprises



The quick answer to this question is: because it makes incontrovertible sense for most advertisers. To answer this query honestly, we must be thoroughly familiar

with the sponsor's marketing, sales and advertising requirements. Many advertisers with limited objectives have used other types of shows on multi-market (non-network) buys with some success. Such as live sports programs, news telecasts. However, many major advertisers have found it advisable to supplement their live presentations in order to reach a wider audience base and obtain the greater time mobility which syndicated films provide.

Let's briefly consider the important elements which the sponsor and his agency must review in making their final determination:

1. *Cost.* It is possible for the sponsor with even a modest television budget to make a multi-market pur-

**WBEN**

*is now basic*

**CBS RADIO**

*in Buffalo*

The mighty array of CBS talent plus the longtime top-rated local WBEN programs make WBEN more than ever THE buy in New York State's second market.

Call or write any CHRISTAL office  
in New York, Chicago, San Francisco, Boston or Detroit.

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

### This is our 31st year of **SOUND SELLING to Roanoke and Western Virginia**

- 26 County Coverage with a WEEKLY audience of 118,560 families—a DAILY audience of 92,070 families.
- All week long, day or night, WDBJ'S share of tuned-in Roanoke audience averages 51 to 59%. Average tune-in: 7 a.m. to 8 p.m.—24.9%; 8 p.m. to 11 p.m.—19.4%.
- About 25% of Virginia's Retail Sales are made in the WDBJ area.
- An affiliate of the CBS Radio Network for almost 25 years.

May we recommend your product to our friends?  
Sources—A. C. Nielsen Co. and Pulse of Roanoke

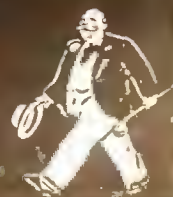
# WDBJ

Established 1924 • CBS Since 1929  
AM • 5000 WATTS • 960 KC  
FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives





# are we happy ? Si Señor!

SERVING 300,000  
LATIN-AMERICANS!!



THE MIGHTY "MIKE" OF  
SAN ANTONIO  
250,000 Milliwatts

**Kiww**  
Spanish Language

National Time Sales—New York

Harlan G. Oakes & Assoc.  
Los Angeles — San Francisco

## WANT TO SELL CANADA?

One radio station  
covers 40% of  
Canada's retail  
sales

**CFRB**  
TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

### REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated  
Canada: All-Canada Radio Facilities, Limited

chase of a syndicated film program. There are a number of first-run films available to him with sizable discounts on a multi-market basis. He can also save money on time buying by contracting for it on a local basis, and if necessary, using B or C time. Recently, there has also been a trend toward double exposure in a market, at little or no additional cost. This provides a higher rating and a lower cost-per-1,000 per commercial minute at a minimum expense. And of course, the advertiser with an eye to making a wise and economical buy will give serious consideration to buying reruns. The acceptability of reruns has been demonstrated too many times for us to review it here.

When the sponsor uses the same show in a number of markets, his film program costs are usually lower, his merchandising aids are bought in greater quantities and at discounts and his agency charges are less since their advertising and promotional plans are concentrated on one, rather than on many programs.

2. *Previous Experiences of Other Advertisers.* SPONSOR's 12 July issue estimated that syndicated film sales would reach \$60 million this year—most of it in the half-hour field. Such diverse advertisers as Procter & Gamble, Phillips Petroleum, Falstaff Brewing, Carter Products, Samsonite Luggage, Canada Dry and Bowman Biscuit Co. are representative of the wide variety of sponsors who are successfully using films in many markets. There are literally hundreds of regional advertisers who have expanded into multi-market syndicated film buys. Almost every issue of SPONSOR, and other trade publications, recite case histories chronicling their extraordinary successes.

3. *Quality Programing.* Films make it possible for the multi-market purchaser to offer \$20,000 to \$35,000 top drawer programs that rival the best network shows. The purchaser has the added advantage of utilizing only those markets that are most important in his marketing operation, consequently, he needn't sacrifice quality when he limits his buying. Locally produced programs seldom compete successfully with fine film series. The values inherent in a prestige presentation are demonstrable assets in any advertising.

4. *Merchandising.* The sponsor who buys a syndicated film program, which has been designed to pro-

vide a strong merchandising sales assist, can exploit this advantage to the maximum by coordinating his promotions on a multi-market basis. Because I'm motivated by an understandable prejudice, let's discuss Telefilm's *Fabian of Scotland Yard* as a good example of a film series with a strong merchandising plan:

The multi-market purchaser of this new program is provided with a made-to-order sales promotion package. Robert Fabian, frequently referred to as "the world's greatest detective," will visit the major markets for the sponsor. An advance promotion man will coordinate the over-all effort with the sponsor and his agency to assure the most favorable results. Fabian will meet with local civic officials, attend sales meetings, address local organizations, grant press, radio and television interviews, autograph copies of his two best selling books in local department and book stores. All this will parallel the advertising and promotion generated by the sponsor and the station. By the adroit use of premiums, newspaper mats, counter displays, truck signs and billboards, strong sponsor identification with his pro-



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent audience rating  
leader since 1943.

**WHEC**

ROCHESTER, N.Y.  
5,000 WATTS

### Representatives . . .

EVERETT-McKINNEY, Inc., New York, Chicago  
LEE P. O'CONNELL CO., Los Angeles, San Francisco



gram is established. Thus the star of the program literally becomes a *salesman* for the sponsor.

While it is possible to build a effective merchandising campaign on a local level, its effectiveness is greatly increased when put into operation on a regional level.

Because of the limitations of space, we have examined those elements which have a general application. Specific recommendations can be made only when the film distributor has familiarized himself with the sponsor's television requirements.

## MERCHANDISING TIE-INS

By William D'Arcy Cayton  
President, Cayton Advertising



As president of Cayton, Inc., advertising agency, and also president of The Big Fights, Inc. (new name for Great-est Fights, Inc.), syndicator of television fight film

programs, I am in the unusual position of being on both sides of the fence at

the same time.

Accordingly, we sell our *The World's Greatest Fighters—In Action* 15-minute program and *The Big Fight*, the full-fight-as-fought one-hour program, with thorough familiarity with and cognizance of the problems of agency and sponsor. Specifically, and most important, this involves program promotion and program merchandising to secure maximum product-program identification for greater sales results.

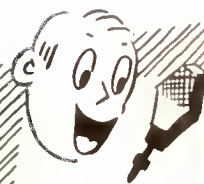
Of course, it's obvious that substantial advantages accrue to national and regional advertisers who buy a single film property as a vehicle for their advertising in several markets. These advantages include substantial savings in unity of effort, in merchandising the program to and through the company's salesmen and dealers, plus substantial savings in production costs by utilization of identical promotional material in all of the markets covered.

For example, El Producto Cigars has purchased *The World's Greatest Fighters—In Action* in Boston, New Haven, Philadelphia, etc. They are merchandising this program forcefully on sales and dealer levels, as well as to consumers. In one run, coordinated promotional material was printed to cover all El Producto's *World's Greatest Fighters—In Action* markets.

Compare the substantial cost savings involved in preparing one piece for a large run as compared to the costs incurred by those advertisers who purchase a different vehicle in each market and try to do a proper merchandising job. Individual promotional pieces must be designed and prepared, involving substantial extra creative costs, and extra printing and distributing costs as well.

Further, by purchasing a single film property for use in several markets, sponsors secure program cost reductions on their quantity purchase. Thereby, the sponsor gets an intrinsically more valuable film property than he could buy in a single market for single market use and yet his costs are comparative.

The Rainier Brewing Co. which previously had sponsored different tv programs in different markets, is now sponsoring *The World's Greatest Fighters—In Action* in all. Costs per market for program have not increased, but substantial savings in every phase of production and merchandising costs are being effected. And, most impor-



BILL SNYDER  
KWBB  
SPORTS CASTER

(Formerly St. Louis Browns)

- ★ Last 4 years carried Wichita Indians baseball exclusive.
- ★ Standard Oil Company of Indiana sponsored all at home and away Wichita University football schedule last 2 years.
- ★ Theo. Hamms Brewing Company has sponsored Wichita Indians baseball at home and away, last 2 years.

Represented by  
George W. Clark, Inc.



MEMO FROM

DEE RIVERS —

to: *All time-buyers*

**GEORGIA'S  
WEAS**

and its new

**50,000 watt**

*Westinghouse transmitter  
on its same old frequency*

**1010**

should be included  
in your Fall Budget.

**COVERAGE + PRICE**  
makes it Georgia's  
**BEST 50,000 WATT BUY**

**CALL STARS NATIONAL**

IN

NEW YORK — CHICAGO  
DETROIT — LOS ANGELES  
SAN FRANCISCO

**WHBF**

ROCK ISLAND, ILL.

CBS FOR THE QUAD-CITIES

is favored by location  
in a 4-city metropol-  
itan area, surrounded  
by 10 of the most pro-  
ductive rural counties  
in the nation.

In both radio and tv  
WHBF is the Quad-  
Cities favorite.

Les Johnson, V.P. and Gen. Mgr.



*Quad-Cities' favorite*

**WHBF** AM  
FM  
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.





Within 50 miles of the WJPS antennae there are 139,860 radio homes. This constitutes the primary coverage of radio station WJPS.

Month after month during the past year, Evansville has been a HIGH SPOT CITY as published by Sales Management. It is the leading HIGH SPOT CITY in the state of Indiana.

Dominating coverage in a HIGH SPOT MARKET means SALES. Let us prove our worth to you.

Robert J. McIntosh, General Manager  
REPRESENTED BY  
The George P. Hollingsbery Company

# WJPS



"A RADIO IN EVERY ROOM"  
Evansville, Indiana



There's more  
to WISCONSIN  
than  
Milwaukee

The 53 counties (outside Milwaukee) in which WKOW delivers a merchandise audience account for almost twice as much Effective Buying Income as Milwaukee, and over twice as much Total Retail Sales.\* WKOW, Wisconsin's most powerful radio station, delivers the mail at less cost per thousand than any competing station. Ask Headley-Reed Company for important details.

\*SM Survey of Buying Power.

## WKOW-CBS

MADISON, WIS.

Wisconsin's most  
powerful radio station

Represented nationally by  
Headley-Reed Co.

tant, the company now has a hard-hitting, high impact, large audience program, and is securing measurably better sales results.

It is with these facts in mind that some major national advertisers who desire extra impact in regional areas are now negotiating with us for both our quarter-hour *World's Greatest Fighters In Action* and our full-hour *The Big Fight*. With each program featuring the biggest and best fights of Rocky Marciano, Bobo Olson, Kid Gavilan and Sugar Ray Robinson, many never before telecast, these programs are proving a most valuable television property, lending themselves to forceful and effective merchandising at all sales levels.

Unquestionably, important and measurable advantages accrue to the sponsor who selects a single vehicle for use in many markets, from every standpoint.

### ROUND-UP

(Continued from page 67)

station has an annual net time sales of \$5,117. Total national time sales come to more than \$2.6 million. Included in these figures is income from special Thesaurus shows (holiday programs, for example). "One important factor in the over-all figure," says Thesaurus, "is the income resulting from sales of Thesaurus' 1,800 singing-commercial jingles."

\* \* \*

"Even if the initial run of a film program has a rating of 30.0, 70% of the tv homes still have not viewed the episode and are a brand new audience on reruns." That's the first point made by KPTV, Portland, in its current issue of *TV-Newsletter*. "In addition to the 70% in the example above," the article continues, "an average of 34% of the people who saw the first run watch the rerun . . . (or) another 10.2% potential audience . . . for the rerun. Between the times of the first and second runs, thousands of new television homes have come into existence. In an expanding market such as Portland, this could mean another 5% increase in potential rerun viewing." The station figures that 85.2% of all the tv homes in the area are thus prospective viewers of a rerun.

\* \* \*

"One car in 10 doesn't have a ra-

dio." That's what WMT, Cedar Rapids, found out when it asked Eastern Iowa automobile dealers about the number of car radios in the station's listening area. "WMT Radio conservatively lists the population of WMT-Land at over 3.5 million people," the station says. "This same area contains almost one million radio homes and over 335,000 radio-equipped automobiles."

\* \* \*

Sidewalk superintendents feel right at home with WIBW-TV, Topeka's, latest progress report on its new 1,010-ft. tv tower. The report is made up in the form of a board with little knot holes cut out, through which can be seen scenes of the tower construction.

\* \* \*

Mahoney & Howard, Inc., New York ad agency, has formed a foreign advertising department, said to be the first of its kind to adapt copy treatment, mechanics, production and media selection to specific audiences here and abroad. The ads will employ symbol and idiomatic references peculiar to the market being served.

## HOOPER Tells the KC Story!



Look at these figures  
of June '54 HOOPER  
8:00 AM-12 N

The picture has  
changed!

Net A — 25.8  
Ind A — 16.0  
(Negro)

KUDL — 13.4

Net B — 10.8

Net C — 9.8

Ind B — 8.8

Net D — 7.2

Let your nearest FORJOE  
office show you the new  
June, '54, C. E. HOOPER

SOON . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET

# KUDL

STUDIOS 1012 BALTIMORE BUILDING

KUDL — KANSAS CITY  
KUDL — KANSAS CITY  
KUDL — KANSAS CITY

for extra coverage  
Include • KDKD CLINTON

— IN THE GREAT KANSAS CITY MARKET



## How to keep from getting lost in NEW YORK or CHICAGO

*Ever wonder whether Presba, Fellers & Presba was on North Michigan or South Wacker? Ever worry as you pulled out of Grand Central Station how many important calls you forgot during your three days in New York? It happens to the best of us, at the worst times.*

*Next time you're in New York or Chicago make every minute and call count by using SPONSOR's 1954 pocket-size, 16-page booklet titled "Radio and TV Directory of New York and Chicago." Here you'll find names and addresses, by categories, of key advertisers, agencies, stations, networks, news services, representatives, TV film services, music and transcription services, research firms, hotels.*

*We'll be glad to send you a Radio and TV Directory on request—with the compliments of SPONSOR.*

**P.S.—Don't forget to call on us  
next time you're in town.**

**SPONSOR** The magazine radio and TV advertisers USE

New York 17...40 E. 49th • MUrray Hill 8-2772

Chicago .....161 E. Grand • SUperior 7-9863

Dallas .....1500 Jackson • RAndolph 7381

Los Angeles ..6087 Sunset • HOLlywood 4-8089

# SPONSOR's RADIO and TV DIRECTORY OF NEW YORK AND CHICAGO 1954-55



*Personal copy of:*

- \* Advertisers
- \* Agencies
- \* Associations
- \* Hotels
- \* Networks
- \* Researchers
- \* Representatives
- \* Services
- \* Stations
- \* TV Film Sources



# what's cooking in Coffeyville?

The 11 county Coffeyville trade area is a major market of 256,000 people. 40% larger than Tulsa or Wichita.

OUR LATEST AREA SURVEY COVERING THIS TERRITORY REPORTS THAT KGGF HAS THE BIGGEST AUDIENCE IN 45 OUT OF 52 MONDAY THRU FRIDAY ¼ HOUR STRIPS! (6:00 A.M. to 6:30 P.M.)

Along with this loyal home area audience, the KGGF 10 KW signal delivers primary coverage to 87 counties in Kansas, Oklahoma, Missouri and Arkansas with a population of 2,750,000.



WEED & CO., National Representatives

## Newsmakers in advertising



**Craig Lawrence**, general manager of WCBS-TV, New York since February 1942, has been appointed director of station administration for CBS Television Division. Sam Cooke Digges, general manager of CBS TV Spot Sales, becomes WCBS-TV general manager; Clark George, Eastern sales manager of CBS TV Spot, becomes TV Spot Sales general manager. Lawrence was v.p. of Cowles Broadcasting Co. (WCOP, Boston) for 10 years before joining WCBS-TV. Earlier, he managed Cowles' first station. KSO, Des Moines.



**Arthur A. Bailey**, president of Ward Wheelock Co., Philadelphia, for past three years, joins Harry B. Cohen Advertising, New York, as vice president and member of account management group. Bailey will be Amm-i-dent account executive, one of several Block Drug Co. products handled by Cohen agency. (It got Amm-i-dent account on 1 August.) Among Amm-i-dent's tv activities is alternate-week sponsorship of Danger on Tuesday, 9:30-10:00 p.m., over 72 CBS TV stations. A heavy spot schedule is being run on 107 tv stations.



**Alan C. Garratt**, advertising manager of Pall Mall cigarettes, recently signed for a nighttime radio program. For three years firm has sponsored Doug Edwards, news commentator, on CBS TV, sharing sponsorship with Oldsmobile. Starting 15 September Pall Mall will sponsor Edwards over full CBS Radio network three nights weekly Wednesday, Thursday and Friday at 8:25 to 8:30 p.m. Pall Mall agency: Sullivan, Stanffer, Colwell & Bayles, New York. A repeat broadcast of the radio commentary will be heard over West Coast stations.



**Hugh S. Hole**, formerly radio and television director for Brooke, Smith, French & Dorrance, Inc., Detroit, joins Chrysler Corp. as supervisor of television services. His promotion is part of Chrysler's big fall drive to regain its sales momentum which has been slowed down by extra-heavy competition between General Motors and Ford. Hole will work under direction of John R. Barlow, manager of Chrysler's advertising services, which will produce new one-hour weekly tv "extravaganza" on CBS TV starting 30 September.

SPONSOR



*W. D. Bissell*

President, Bissell Carpet Sweeper Company, says:

*"We're proud that our business is 78 years young . . . still growing and still contributing to the growth of this thriving community. We're proud of the healthy expansion of business as a whole, throughout the entire WOODland area. WOOD-TV's increased facilities are the natural result of this sound continuous area development."*



# WOODland-TV is big territory!

Bissell Carpet Sweeper Company may be old in years, but it's "young in heart" — and the firm's creative thinking continues to pay off. The new Bissell "Sweepmaster" has won good design awards from New York to California — and sales are still climbing!

Throughout the entire WOODland area, you'll find ample evidence of creative thinking — and increased sales. It's no accident that Grand Rapids, trading center

of Western Michigan, ranks consistently among the nation's top ten in general business increase. And this rich, growing Western Michigan market is all yours with WOOD-TV . . . first station in the country to deliver 316,000 watts from a tower 1000' above average terrain. For top coverage of the primary Grand Rapids market — plus Muskegon, Battle Creek, Lansing, and Kalamazoo, schedule WOOD-TV, Grand Rapids' only television station!

**WOOD-TV**  
GRAND RAPIDS, MICHIGAN



GRANDWOOD BROADCASTING COMPANY • NBC, BASIC; ABC, CBS, DuMONT, SUPPLEMENTARY • ASSOCIATED WITH WFBM-AM AND TV, INDIANAPOLIS, IND. • WFDF, FLINT, MICH., WEOA, EVANSVILLE, IND. • WOOD-AM, WOOD-TV REPRESENTED BY KATZ AGENCY





### The excitement year

The fall network television pattern is the most complex in the history of network broadcasting. There are alternate-week program patterns. There are spectacles rotating with three-a-month shows. There are rotations within the rotations. Everybody, in fact, is rotating if not spinning with the novel twists of the season.

But we predict that advertisers will reap their reward in greater viewer excitement than has been known since the first days of television. We predict greater tune-in and more viewers around the set in response to the stimulus of new and more costly shows.

You'll find television costs analyzed this issue in the article starting page 39. Accompanying the article is a list of the talent and production costs of sponsored network tv programs. Some of the excitement of the season comes across as you scan the show roster. But you can't help being struck also by the steady climb in show costs over the seasons. Weekly costs once labeled fabulous are now becoming average.

Warnings about tv costs had become a cliché of the industry in seasons past. But it's common sense to conclude that somewhere there has to be a ceiling. It's to be hoped this year will be the one in which costs reach their leveling off point. It's appropriate to recall that stars and dollars are not the only magnets for audience. Sometimes the shows built on successful execution of outstanding ideas last the longest as audience favorites.

### Government pressure

If advertisers have ever wondered why radio and television sometimes seem permeated by the "play-it-safe" philosophy, the Bricker investigation brewing in Washington helps explain it. The networks are faced with the prospect that they will have to appear and spend endless hours in testimony this January at the behest of Senator Bricker and the Senate Commerce

Committee. No other business has to operate under this kind of poised axe.

It has not been made clear what requires investigation. Indeed many Washington observers read signs between the lines of personal pique by Bricker over the manner in which network commentators reported his recent unsuccessful attempt to revise the treaty-making powers of the President. As committee chairman the Senator is in a position to call the industry to account for any reason at all.

Government regulation of broadcast frequencies is as necessary as traffic regulation on the highways. But are there enough safeguards to prevent government regulation from becoming government rulership by innuendo? Perhaps the real investigation ought to be into modernization of government legislation and procedure in supervision of radio and television.

Broadcast frequencies are a natural resource of the United States and should be used in the public interest as provided by the Communications Act of 1934. But since that act was written radio-tv have emerged as far more important to the nation than could have been conceived at that time. The broadcast media were not then the nation's primary source of information and entertainment. They are today.

## Applause

### Frank Stanton's editorial

CBS President Frank Stanton's plea to "lift the curtain of silence" imposed on radio and television in the current hearings on the resolution to censure Senator McCarthy advanced the cause of equal rights for electronic journalism.

The struggle has been raging for more than a quarter of a century, and much progress has been made. Never before, however, has any responsible radio and tv interest taken the issue directly to the public through the very facilities which time and again have brought the news to America's homes faster and with greater impact than ever before. Not to resist this con-

tinuing Congressional discrimination against air media was unthinkable.

CBS chose to present its case as fairly as good democratic traditions dictate by offering an equal opportunity to the opposing view.

If radio and tv are to be dynamic news media as well as entertainment vehicles their rights to present the news in the form best suited for public information and appraisal must not be curbed. In denying that right to news media upon which millions of people depend for information and enlightenment the public interest is clearly being challenged.

As Frank Stanton said, "... radio and television cannot continue to play

their rightful role in electronic journalism if they are not allowed to do so. We at CBS earnestly believe that in these times any means of communication which can help bring light, stimulus and knowledge to the minds of men must be kept free and open to all points of view.

"It is for this reason that we at CBS ask your support in our efforts to lift the curtain of silence that has descended on the forthcoming hearings. We ask the committee itself to reconsider its ruling against radio and television so that you, sitting in your own home always may exercise one of your most precious rights: the right to be informed."



EFFECTIVE SEPT. 26 on WHEM-TV

*Serving*  
SAGINAW



**FULL**  
POWER 100,000 WATTS

BAY CITY



**NEW**  
TD-2 MICROWAVE LINK

MIDLAND



NETWORK COLOR

FLINT



DUMONT MULTISCANNER

and all of  
NORTHEASTERN  
MICHIGAN



AP FACSIMILE SERVICE

**WHEM-TV**



Serving SAGINAW, BAY CITY,  
NBC  
J. GERITY Jr. PRES.

MIDLAND & FLINT — 289,793 SETS  
DuMont  
J.H. BONE Gen. Mgr.

HEADLEY-REED, NEW YORK, CHICAGO ★ MICHIGAN SPOT SALES, DETROIT, MICHIGAN



District Commissioners  
Renah F. Camaleri, Samuel Spencer and  
Brig. Gen. Louis W. Prentiss



## Public service sells goods...on WWDC!

*"... best radio buy I ever made!"*

—says JACK BLANK, sponsor of "REPORT TO THE PEOPLE"

The biggest Pontiac dealer in greater Washington Arcade Pontiac started sponsoring "Report to the People" (through Kal, Ehrlich & Merrick) three years ago. It's really a public service show featuring the three District Commissioners on a rotating basis. They discuss district problems and answer

off-the-cuff questions from reporters.

Year after year this show sells Pontiac automobiles for Mr. Blank. Every show sells on WWDC! WWDC can sell for you, too, in the always-rich market of Washington, D. C. Let your John Blair man tell you the whole WWDC story.

Jack Blank of Arcade Pontiac



The "results" station  
in WASHINGTON, D. C.



REPRESENTED NATIONALLY BY  
JOHN BLAIR & CO.